

THE ELSEVIERS  
AND THEIR CONTEMPORARIES

AN ILLUSTRATED COMMENTARY

BY S. L. HARTZ



E L S E V I E R

A M S T E R D A M • B R U S S E L S



PREFATORY NOTE

*After the exhaustive studies by Pieters, Willems, Davies and others on the activities of the Elseviers from the 16th to the 18th century, it may almost seem superfluous to add anything to the writings on the subject. Nevertheless, we felt that there was good reason, after these historical assessments, to allow a connoisseur of printing and type to pass a judgement also. Mr Hartz, a leading typographer and designer of a modern type, is concerned especially with the importance of the Elseviers throughout their history as commercial supporters of good and soundly designed books. Such viewpoint will commend his opinions to publishers, printers and all who have an interest in books.*

*The commentary may be read by some who like ourselves have difficulty in grasping the conjuncture of historical events in different countries. Therefore some examples among the illustrations have been chosen to give the reader this historical background.*

*The article by Mr Ch. Enschedé in the admirable translation by Mr A. F. Johnson is of such concern to everybody who studies the history of printing and type that it seemed a good idea to incorporate the greater part of it.*

*We gratefully acknowledge our indebtedness to the Editor of 'Signature' and Mr A. F. Johnson for their permission to use part of the article on the Elseviers and their relations with the Luther Typefoundry.*

*We wish to express our gratitude to all those who assisted us. To mention all their names would be difficult but we must not omit to thank the Librarian and staff of the University Library at Amsterdam; the Director, Secretary and staff of the Plantin Moretus Museum at Antwerp; the Director of the Enschedé Foundation Museum at Haarlem; and the Curator of the 'Atlas van Stolk' at Rotterdam, all of whom have gracefully put their collections at our disposal.*

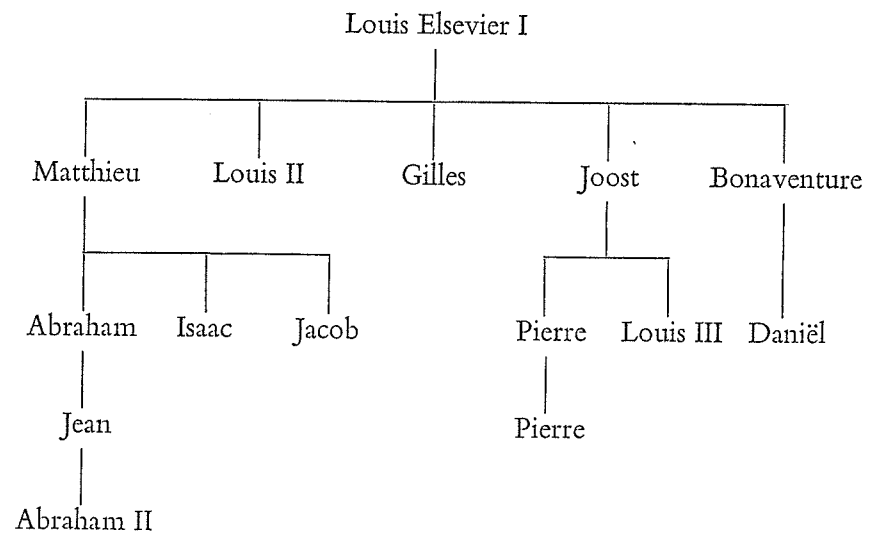
*Our thanks are especially due to Miss N. Hoeflake, Curator of the Enschedé Museum, who has been of great help in selecting material from the invaluable collection under her care and in correcting proofs.*

THE PUBLISHERS

Amsterdam, March 1955

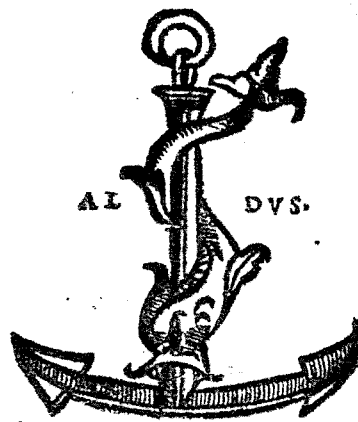
A GENELOGICAL TABLE OF THE ELSEVIERS

FROM 1583 TO 1712



ALDI PII MANVTII INSTITVTIO  
NVM GRAMMATICARVM  
LIBRI QVATVOR.

Erasmi Roterodami opusculum de octo ora-  
tionis partium constructione.



Quæ quoq; libro continentur hanc uoluenti  
chartam statim se offerunt.

H. R.  
*In L. Dni sperant,  
no respicienda dixerunt.*

*Dono R. Patris Henrici Roelands in septemfontibus.*

Aldus Manutius introduced the classics in small formats and had the first italic type cut for this purpose

P. GALLANDII

LITERARVM LATINA-

rum professoris Regij, pro schola

Parisiensi contra nouam aca-

demiam Petri Rami oratio.

Ad illustrissimum Cardinalem & prin-  
cipem Carolum à Lotharingia.

Aperit Ramum qui uestelatebat,

LVTETIÆ

Apud Vascofanum, uia Iacobæa ad  
insigne Fontis,

M. D. LI.

CVM PRIVILEGIO.

Showing an early use of a rather condensed type with narrow counters. To the present day the French bibliophiles persist in calling this sort of type *Elsevir*

1321  
ILLVSTISSIMO CARDI-

nali & principi Carolo à Lotharingia

Petrus Gallandius. S. P. D.



Vanta uis ueritatis sit in exi-  
mia & illustri natura, ad quā  
ratio & conformatio doctri-  
nae accessit, quamq; facile in  
ea contra hominū ingenia, cal-  
liditatem & insidias se defendat, Cardinalis il-  
lustrissime, Parisiensis schola, in te non minore  
laude & gloria tua, quā maximo suo & lite-  
rarum bono nuper experta didicit. In ea enim  
causa qua aduersus Petrum Ramum, Aristote-  
lem & philosophiae tradendae rationē maiorum  
legibus nobis traditam, & tam longo annorum  
decursu sine cōtrouersia probatam, cum hic es-  
ses, defendebat: cum plurima sibi aduersa extra  
causam pro aduersario facere indicaret, & ideo  
præproperam iudicij festinationem ualde for-  
midaret: ea tamē animi moderatione & equi-  
tate arbiter primū honorarius, deinde inter iu-  
dices iuratos ea gravitate disceptator sedisti, ut  
omnes facile perspicerent, ut lancē in libra pon-  
deribus impositis, sic animum tuum captioni &  
calumniæ clausum, uni perspicuae ueritati cede-

20000

A ij

P. Gallandii, pro Schola Parisiensi contra nonam academiam Petri Rami oratio. Lutetiae  
Apud Vascosanum 1551. A fine opening-page of the dedication. Compare with badly  
composed dedication-page of L'arithmétique de Stevin in 1625



IN NOMINE DN. NOSTRI  
IESV CHRISTI.

# IMPERATOR

CÆSAR FLAVIUS  
IVSTINIANVS, ALAMAN-  
nicus, Gothicus, Francicus, Germa-  
nicus, Anticus, Alanicus, Vandalic-  
us, Africanus, Pius, Felix, inclycus,  
victor ac triumphator semper Au-  
gustus, cupida legū iuuenturi. [s.d.]

Inclusa  
defunt  
in ver,

Imperatorem decent arma in bello,  
leges in pace.



IMPERATORIAM maiesta-  
tem non solum armis deco-  
ratam, sed etiam legibus  
oportet esse armatam: ut  
vtrunq; tempus, bellorum,  
et pacis, recte possit guber-  
nari: et princeps Romanus non solum in hosti-  
libus praelii victor existens, sed etiam per legi-  
timos tramites calumniarum iniquitates ex-  
pellens, fiat tam iuri religiosissimus, quam vi-  
ctus hostibus triumphator.

al. existat  
sed etiam  
per leg.  
tra. cal.  
ini. expel-  
lat, & si e  
&c. in qui  
busdā ma-  
nuscrit.

Quantum

Dn. Ivstin. Pp. A. Institutionum. [Ivris] Lugduni Gulielmum Rouillium 1571. An other instance of a very small book printed also in Lugdunum but not Batavorum





Alva and Prince William of Orange. This allegory needs little explanation. On the left the Duke of Alva crowned by Envy and on the right Prince William laureated by Honor

M. TERENTII  
VARRONIS

opera quæ supersunt.

IN LIB. DE LING. LAT.

Coniectanea Iosephi Scaligeri, reco-  
gnita & appendice aucta.

IN LIBROS DE RE RVST.

Notæ eiusdem Ios. Scal. non antea editæ.

*His adiuncti fuerunt A D R. TVRN.*

*Comment. in lib. De lingua Latina: cum*

*Emendationibus ANT. AVGV-*

*STINI. Item P. VICTORII*

*Castigationes in lib. De re rustica.*



ANNO M. D. LXXIII,

Excudebat Henr. Stephanus.



An edition with commentary by Scaliger printed by the famous publishers and printers  
Estienne of Paris. It is not difficult to see where the inspiration for the *Non Solus* device  
originated

M. T E R E N T I I  
V A R R O N I S  
opera quæ supersunt.

I N L I B. D E L I N G. L A T.  
Cōiectanea Iosephi Scaligeri.

I N L I B. D E R E R V S T.  
Notæ eiusdem.

*ALIA IN EVNDEM SCRIPTO-*  
*rem, trium aliorū, T V R N. V I C T. A V G V S T.*

E D I T I O T E R T I A, R E C O -  
gnita & aucta.



A N N O M. D. L X X X I.



Another edition of the same book by Henri Estienne II. The device adapted to the different format. Compare with *Historiarum Mirabilium Auctores Græci* printed by Abraham Elsevier

# C. PLINII SECUNDI HISTORIÆ MUNDI LIBRI XXXVII.

A SIGISMUNDO GELENIO, diligenter castigati, maioreque studio  
& fide, quàm haëtenus vnquam à vitiis quibus multiplici olim im-  
pressione contaminati fuerant, vindicati.

ACCESSERUNT AD MARGINEM VARIÆ  
*Lectiones ac Notæ ex FER. PINTIANI, ADR. TURNEBI, IOS.  
SCALIGERI, IUSTI LIPSI, & aliorum doctissimorum virorum scriptis  
diligenter excerptæ, quorum nomina sequenti pagina indicantur.*

Vnà cum duplici INDICE totius operis copiosissimo, non permittenda rursus accessione locu-  
pletato, locisque propemodum innumeris, quæ cum autoris sensu non satis  
congruebant, quàm accuratillimè restituito.



Apud Petrum Santandream.

M. D. LXXXII.



*Laurentius de Puntiniani*

*de Puntiniani*

An interesting title-page for those students of art-history who think every specimen of  
man's handiwork can be labelled and put in its allotted place. Without the  
printed date this title-page would be extremely difficult to place

22 PSALMVS LIX.  
 Exerat, & stinnulis acutis  
 Pœcunda latè brachia porriget.  
 21 Iustique pœnar vindicis exitum  
 Læti videbunt, impiique  
 Sub pedibus fluvium cruoris.  
 12 Vitz bene adæx gens hominum sciet  
 Manere iustos pœnit: at impios  
 Maare pœnas, arbitrumque  
 Esse Deum sciet orbis æquum.

PSALMVS LIX.  
*Eripe me de iniiciis meis, &c.*

2 **A**B hostis inclementia  
 Me rector orbis asserere:  
 Defende vim crudeliter  
 Me semper oppugnantium.  
 3 Ab improbis me protege  
 Lægis cruore innoxio,  
 4 Mœx saluti per dolum  
 Qui cæca tendunt recia.  
 5 Vltro immerentis in caput  
 Consilia cuncta coaserunt:  
 6 Exurge, teque pessimis  
 Fer obuiam conatibus.  
 O arbiter mortalium  
 Et agminum cælestium,  
 Favore semper qui pios  
 Peculiari amplecteris,  
 Exurge, pœnis impias  
 Compesce gentes: perfidis  
 Neu parce, qui sibi faucis  
 Nefanda quum patruerint.  
 7 A sole Ego ad hesperum  
 Perambulabunt compita,  
 Et instar oblitrantium  
 Caam feroces obstrepent.  
 8 Nihil nisi merum crepant  
 Ferrum, cruorem, vulnera:  
 Et quæ loquuntur propalam.  
 Clam posse rentur obtui.  
 9 Mœx salutis tu Deus  
 Tutela præfens, irritas  
 Ridebis iras, & tua

PSALMVS LIX.  
 Me dextera tueberis.  
 10 Tu robur es meum, mœx  
 Vires, & arx fiducia.  
 Ergo quieto pectore  
 Expecto spe tui auxilii.  
 11 Discrimina imminetia  
 Ope antevertes: & malis  
 Fracta hostium superbia,  
 Læto suar spectaculo.  
 12 Ne profus impios tamen  
 Vna ruina elimina,  
 Oculis ne pig.  
 Torpore recta negligant:  
 Sed error illos dissipet.  
 Vagos per orbis vltimas  
 Oras: tuaque dextera  
 Semen piorum protege.  
 13 Ob oris arrogantiam,  
 Vniisque linguæ noxium,  
 Mennacia & periuria,  
 Consume semen impium:  
 14 Euellit stirpe ab vitima  
 Iusti furoris imp. tu,  
 Vt corit orbis vltimus  
 Deum bonorum vindicent.  
 15 A sole Ego ad hesperum  
 Perambulabunt compita,  
 Et instar oblitrantium  
 Caam proceres obstrepent.  
 16 Passim vagati pauperem  
 Vltum vt parent, sub vesperum  
 Serum petant cubilia,  
 Vidus egentes pauperis.  
 17 Ego interm. veni. canant  
 Fontem, bonumque, in asperis  
 Rebus florum vindicet.  
 Fictumque propugnaculum.  
 18 Deum anam, qui robore  
 Me felici, aget viribus,  
 Benignitate subleuat,  
 Tuetur arx vt ænea.

F 2 PSAL



The cleanly cut title of this beautifully produced book by Erpenius shows the Arabic  
no. 15, now in the Enschedé collection

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ \*

وَبَعْدَ قِيَانِ الْعَوَامِلِ فِي التَّحْقِيقِ وَيَتَنَقَّصُ  
إِلَى قِسْمَيْنِ لَفْظِيَّيْنِ وَمَعْنَوِيَّيْنِ \* قَالَ اللَّغْظِيَّةُ مِنْهَا  
تَنْقَسِمُ إِلَى قِسْمَيْنِ سَمَاعِيَّيْنِ وَقِيَّاسِيَّيْنِ فَالسَّمَاعِيَّةُ  
مِنْهَا أَحَدٌ وَتَسْعُونَ عَامِلًا \* وَالْقِيَاسِيَّةُ مِنْهَا  
سَبْعَةٌ عَوَامِلَ \* وَالْمَعْنَوِيَّةُ مِنْهَا عَامِلَانِ  
فَالْجُمْلَةُ مِائَةٌ عَامِلٍ \*

*In nomine Dei misericordis  
miseratoris.*

**P**ORRO autem, dividun-  
tur Regentia, in Gram-  
matica, in duas species:  
in Enuntiativa, et Significativa.  
Enuntiativa

Th. Erpenius. Grammatica Arabica. Leidaë, Ex Typographia Erpeniana 1617. Linguarum Orientalium. This lovely page shows the learned Erpenius was an able typographer.  
The Arabic now in the Enschedé collection

ΗΣΙΟΔΟΥ ΑΣΚΡΑΙΟΥ

τὰ διεισκόμδρα.

H E S I O D I

A S C R A E I

quæ extant,

*Cum Græcis* SCHOLIIS,  
Procli, Moschopuli, Tzetze, in Ἔργα καὶ Ἡμέρας:  
Io. Diaconi & incerti in reliqua.

*Accessit liber singularis, in quo doctrina Ἑργῶν καὶ Ἡμερῶν, eiusque institutum, contra opinionem, quæ obtinuit, ostenditur;*

ITEM Notæ, emendationes, observationes, & Index copiosissimus  
in Hesiodum eiusque Interpretes;

*Opera & studio*

DANIELIS HEINSII.



EX OFFICINA PLANTINIANA

·RAPH·E·L·E·N·G·I·J·.

M. D. CIII.



F. Raphelengius. Son in law of Plantin. Printer to the University of Leyden and professor of Hebrew. His son Christopher, after his father's death, became printer but died four years later. Many are the books printed at Plantin's printing house in Antwerp and sold under Raphelengius' imprint





*There is as much adventure and piracy in the publishing  
of books as on the seven seas.*

ANON.

PUBLISHERS have, no doubt, influenced the course of history no less than kings or generals; the publishers' trouble being that they had to earn money during operations. Never, it seems, was time more propitious to the adventurer, nor his scope wider, than during the sixteenth and seventeenth centuries. In Europe an infinite range of possibilities opened up for the intrepid. The seething sea of religious upheavals offered untold chances to the courageous, if he was able to circumvent the deadly rocks. The opening of new shipping lanes to the East made the printing of maps and atlases and even the secret orders to the captains of the East India merchantmen profitable business. The Blacu's were there to prove the point. The Renaissance on the other hand, we should remember, came rather late in the Low Countries, as far as letters were concerned. The humanistic views only slowly filtered through. The main centra of learning and the arts in the Low Countries, if widely divergent in character, had ramifications stretching into Scandinavia, to the Baltic, to Frankfurt, Rome, Basle, Strasbourg, Madrid, Lyons, London and Paris. Perhaps the most remarkable upheaval in the field of publishing and printing resulted from the work of Christoffel Plantin, bookbinder from France who settled in Antwerp. This craftsman, after an attack by footpads, could no longer use his instruments and had to find a less strenuous way of earning his living. Knowing the hardships of the printer-publisher-typefounder-cum-bookseller

at that time, one wonders that no less arduous livelihood was come by. His most Catholic Majesty the King of Spain's favorite printer at one moment, harried by the Inquisition the next, secretly and anonymously printing for Protestants, fleeing for life, setting up business in another country, returning to a looted workshop—these were but incidents in an ordered and meticulously planned life.

29 In the books kept by Plantin figures the name of one Louis de Louvain, bookbinder, later founder of the House of the Elseviers. Tradition has it that the name Elsevier is derived from 'Helsche Vier' meaning Hell's Fire. It seems more likely that it is a corruption of St. Elmusvuur. Hell was at the time not lightly mentioned except in religious tracts and *nomen est omen* was true also in the sixteenth century.

Louis no doubt felt the urge to move to the north as the situation in Antwerp became more and more grim. Economically Antwerp was deteriorating. The enormous sums advanced by the Antwerp bankers to the kings of France, Spain and Portugal were swallowed at an alarming rate by their incessant wars, big and small. Religious revolt in the Low Countries, severe persecution of Protestants, the uncertainty of employment, everything tended to make life in Antwerp difficult. The importance of Antwerp as an economic centre was quickly fading. Banking houses failed one after the other.

The printing houses were at the centre of the hurricane. Around 1650 and 1660 one could buy the works of Calvin, Zwingli and other so-called heretics at several printing offices. There is no doubt that Plantin printed books for protestant authors and Louis Elsevier was himself converted. The nobility resented the officials placed over them by the King of Spain. Their attitude became more and more partisan; even if they did not intend at first to leave the Roman faith, they were soon forced to choose the side of the Protestants. In 1566 the Prince of Orange and his disgruntled nobles rode into Antwerp and took command. William, Prince of Orange, a courtier brought up at the court of Spain, was the direct cause of bringing the hated Duke of Alva to the Netherlands to restore order. It is a fact unknown to, or ignored by, most historians that the remnants of medieval knighthood made the Prince inviolate.

He was one of the Knights of the Golden Fleece and could only be brought to heel by one of his peers. Only Alva, himself a Knight of the Order, could enter the field against the Prince. The battle that ensued was however not fought in any courtly fashion. 13

Grim and relentless, with utter disregard for life and property, both sides behaved in the fashion that reminds us forcibly of the furore of recent happenings in Europe. The mobs desecrated, sacked and destroyed the churches. The most beautiful products of a religious civilisation were wiped out almost overnight. And as always, vengeance was terrible. The levying of taxes forged the Northern Netherlands into an even stronger alloy than mere prosecution could have done, negligible though Alva's taxes were by modern standards.

Louis Elsevier wisely decided to flee these adverse circumstances. He moved to Liège and later to the Duchy of Cleve, a Protestant stronghold and source of books and pamphlets on the doctrine of the new faith. In the meantime matters took a more favourable shape for protestantism in the Northern Netherlands. Alva's policy of suppression resulted, as always, in stiffening resistance. The cost of the Spanish armies and, probably more serious, the climate, proved increasingly burdensome. Alva was withdrawn and succeeded by Requesens who followed a conciliatory policy. The seeds were sown for a secession between the French speaking and Roman Catholic parts of the southern provinces, on the one hand, and the northern and protestant parts on the other. The reverberations of this are felt to the present day. It is outside the scope of this account to follow the political and other issues, but this short sketch of them was essential to clarify the motives of some of Elsevier's movements. Perhaps there is no better recommendation of Louis' business acumen than these timely moves from one place to another. His migrations were no simple matter, if one considers that when he made the final move to Leyden in 1580 his household consisted of his wife, one daughter, five sons, and two or perhaps more relatives in law.

## II

At the mouth of the old river Rhine the Romans built two fortifications in their last phase of the conquest of Britain, one of them centuries since swallowed by Holland's classic enemy, the sea. The inland fort, called Lugdunum Batavorum became one of the most important towns in the northern Netherlands. Skipping its early history one should imagine Leyden as it was in Elsevier's time, as a city quickly recovering from the prolonged siege by the Spanish army. After an heroic resistance the town had been relieved, and became the main centre of overseas commerce. The Prince of Orange seeing the enormous advantage of having a commercial centre in the middle of a—for the times—densely populated country, fundamentally protestant, strongly advocated the founding of its University, an Academy which was destined to be one of the main centres of learning in Europe. The city's spectacular rise, and with it its University, was due to several factors. Perhaps the greatest trait of Dutch character is its respect of liberty of thought and conscience. Holland has always been and, please God, will always be, a country where people persecuted elsewhere for their conscience, faith or race have found shelter and comfort. And though a Dutchman may be strict in his own circle he is on the whole tolerant. Coupled with a sound sense of business, this quality made Holland a refuge for those who needed intellectual air and virgin commercial soil. No wonder the commercial or industrial refugees gravitated to Leyden. As manpower was easy to obtain, the nearness of water and building sites made Leyden a good choice for any undertaking. The drapers and feltmakers from the south settled in Leyden and the family of Crommelin, for instance, in later years brought the damask industry to the town. As money is the key to obtaining the best teachers at any university, the happy financial situation of the town and its bourgeoisie made a post as professor in Leyden very attractive in security and salary. Protestantism, of course, made a study of Bible texts imperative. It was considered a necessity to penetrate as closely as possible to the sources. The liberal and open minds of the Dutch made them welcome the settling of persecuted Jews from all over Europe; no doubt the Protestant

view of the Chosen People tended to make them even more tolerant. It is a well known fact that many non-Jewish refugee families from Spain, Southern France and Portugal came as *soi-disant* Jews from those countries to the Netherlands and were assimilated by the Jewish communities. Whatever the facts may be, it is certain that learned and financially powerful Jews settled in Leyden and Amsterdam bringing with them assets of knowledge and business connections. The close contact of the learned Bible translators with the Rabbis is very evident in several translations. The rich collections of oriental and exotic types of some printing houses in Amsterdam, Haarlem and Leyden up to the present moment are evidence of the wide interest at that time for all things Oriental. The famous Delft pottery, with imitation Chinese decorations is another instance.

In this exhilarating mental climate Elsevier decided to settle. A young man, according to our standards, he was in his early thirties, a man of middle age in his epoch; no doubt a good craftsman and a trustworthy one, otherwise the careful Plantin would not have advanced him large sums of money.

Plantin saw to it that he had good security, being the businessman he was. In later years Elsevier was nearly crushed by this and other debts. Louis' life was no newspaper-vendor-to-millionaire story. It is perhaps well at this point to compare the publisher's position at Elsevier's time with that at the present day.

Publishing has been of course, and always will be, a matter of selling books. In this era of specialisation however, publishing has narrowed its field, although within that field it has vastly complicated its ramifications.

Shortly after the invention of movable type, the publisher or printer or bookseller or what ever one chooses to call him, was a one man band. It did not matter so much how long it took to play the piece, so long as there were no unreasonable pauses; because, after all, the printer was his own typefounder and the publisher his own printer and the bookseller his own publisher. On the other hand, the technical troubles must have been endless; imagine a modern publisher overseeing the actual casting of type, personally correcting every proof, seeing to the dampening of his printing paper, gathering sheets after drying, supervising the binding of every copy and after that, travelling far and



immediate because everybody could be a victim of piracy. Though attempts had been made to protect copyright they had proved to be abortive. Not only were quick and cheap copies printed anonymously of books that sold well, but even worse, books of an insidious nature were published under the imprint of some honest but successful man in the hope of defaming him or getting him in trouble with the reigning powers. An instance is a famous, or rather infamous, pornographic book purporting to have been published by Meursius, but almost certainly launched out of spite by a competitor. There were, not surprisingly, many complaints about the books a broker brought back. Scaliger complains in a letter to a friend about Elsevier buying the wrong books in Paris. Casaubon says in a letter to Commelin in Heidelberg: 'Our booksellers 101 in Geneva are a blind lot who don't care to bring back from Frankfurt what they think will not pay'.

Elsevier fortified his position, shortly after he came to Leyden, in 1586, by becoming beadle to the University. Though this may seem a humble post, the advantages were many: a basic salary; more important, countless opportunities to have the ear of many of his future clients; last but not least, the honour of belonging to the University establishment. He had already proved his merits as bookseller, binder and even as publisher. One book carries on the Errata page the legend: *Vencunt Ludg. Batavi. apud Ludonicum Elsevirium, regione scolex novae*; another, on the title page: *ap. Lud. Elsev. Ao. 1592*.

This appointment as beadle marks in a way the firm establishment of the House of Elsevier, whose fame is proverbial in the printing and publishing world; a fame overrated in the nineteenth century, and probably underrated to-day. The productions of the Elseviers started one of the most extensive collector-crazes ever seen, a craze that has abated but is ready still to flare up, once fashion changes. In the course of the management of the Elseviers, the ups and downs a family business is apt to tax the ingenuity of its leaders and induced them to steer every course of the publisher's compass and though we quote Ecclesiastus 'There is nothing new under the sun' freely nowadays, it is well to hold up a mirror to our own efforts and realize that we cope with, to our experience, new situations, with the same means our ancestors already used

with fair success. And it might well be, that we, children of an age that knows too much for its own wellbeing, are unwittingly influenced by the acts of those people who left their imprint on several generations.

The question arises, why did the Elseviers keep their reputation for such a long time, and how in any case did they get such a good name in the first place?

We should keep in mind that their connections, business and otherwise, tended to make and keep them famous. We, who think in terms of best sellers tend to envisage enormous printings of a small number of books, any one of which in a very short while may be almost completely forgotten. If we consider the circumstances in Elsevier's time we get a very different picture.

## III

31 61 Thomas Erpenius the orientalist—whose material was taken over by Elsevier—  
for instance, got his degree at Leyden in 1608. He was no homespun genius.  
After staying, and making many friends in Cambridge, Oxford, Paris, Saumur  
and Heidelberg to study Arabic, he went to Venice to study the Turkish,  
Ethiopic and Persian languages. After settling for a short time in the southern  
part of Holland he was nominated partly on the recommendations of the, at  
that time already famous couple, Heinsius and Casaubon, and that even greater  
33 scientist Scaliger, as professor extraordinary in Leyden. It sounds incredible, but  
19 104 his Arabic grammar was used for more than 230 years, translated countless  
times meanwhile. The last translation was, if we remember correctly, in 1829.  
One can imagine any publisher licking his lips for a list of authors like this.

Scaliger who was mainly instrumental in getting Erpenius nominated in Leyden is one of those giants of learning whose influence can hardly be over-rated. Even Macaulay is dwarfed by his productivity. And his scope was much wider. He is considered the greatest scientist of the Renaissance and even if one may be chary of such a sweeping statement, it cannot be denied that his works and teachings had an influence that is felt to this day. Astronomy, mathematics, philology, were set on new paths after Scaliger. As he lived for about twenty years in France and was for four years at the University in Geneva before he



Ouvrages divers

Le 21 femme a Philippe de Beauvoir pour avoir un d'alle. de  
collation 54. Bismarck in Bismarck in 16. a 1/2 par l'item - 1-7  
Hand bay d'offly pour 52 Bismarck - 1-6  
Louys Golsman pour 53 Bismarck un d'alle. de collation - 1-6  
Le 29 femme a Henri Bay d'offly pour 52. Bismarck affilées - 1-6  
Louys Golsman pour 69. Bismarck de Secret de Epist. Cio. 1/2 - 1-14 1/2  
Japet Sabay le 16 femme pour avoir un d'alle. de foudre melle - 1-1  
Le 23 femme a Louis Golsman pour 9. Bismarck - 1-1

315.

1579 Louys Elsevier Nelly de Dima de Dole  
pour un d'alle. de Bismarck pour un d'alle. de  
de par le 1. Lesquels il a de Bismarck un d'alle. de  
de par le 1. Bismarck un d'alle. de - 19 p. 13. d.

Le 11 mai accu. Bismarck de. fe 19 p. 8. d. et.  
de par le 1. Bismarck un d'alle. de - 20 p. 18. d.

57

1580 Louys Elsevier Nelly de Dima de Dole  
pour un d'alle. de Bismarck pour un d'alle. de  
de par le 1. Lesquels il a de Bismarck un d'alle. de  
de par le 1. Bismarck un d'alle. de - 121 p. d.  
de par le 1. Bismarck un d'alle. de - 89 p. d.  
de par le 1. Bismarck un d'alle. de - 29 p. 10. d.  
de par le 1. Bismarck un d'alle. de - 239 p. 10. d.

Louys Elsevier Nelly de Dima de Dole 79  
m de Bismarck un d'alle. de  
de par le 1. Lesquels il a de Bismarck un d'alle. de  
de par le 1. Bismarck un d'alle. de - 100 p.  
de par le 1. Bismarck un d'alle. de - 96.

ܡܠܟܐ ܕܡܝܬܐ ܕܡܝܬܐ  
ܡܠܟܐ ܕܡܝܬܐ ܕܡܝܬܐ

# PSALMI DAVIDIS

Regis, & Prophetæ,

LINGVA SYRIACA

Nunc primum, ex antiquissimis codicibus  
manuscriptis, in lucem editi

à  
THOMAS ERPENIO.  
Qui & versionem Latinam adjecit.



*Lugduni Batavorum.*

Ex Typographia ERPENIANA, Linguarum  
Orientalium, Anno Dom. 1625 C. XXV.

*Prostant apud*  
IOHANNEM MAIRE, & ELZEVIROS.

Title-page with the beautiful Erpenius device. The Syriac type now in the Enschedé collection. His punches and matrices were bought by the Elseviers



Great scholar, orientalist, printer and traveller. Travelled extensively in Germany, France, England and Italy. Professor at Leyden University. Interpreter for Eastern languages for the Dutch Government. Friend of Casaubon and Scaliger

Η Σ Ι Ο Δ Ο Υ

Α Σ Κ Ρ Α Ι Ο Υ

ΤΑ ΕΥΡΙΣΚΟΜΕΝΑ.

Η Ε Σ Ι Ο Δ Ι

Α Σ Τ Ρ Α Ι

QUÆ EXTANT.

Ex recensione

JOHANNIS GEORGII GRÆVII,

Cum ejusdem animadversionibus & notis.

*Accedunt notæ ineditæ*

JOSEPHI SCALIGERI,

ET

FRANCISCI GUIETI.



AMSTELODAMI,

Apud DANIELEM ELZEVIRIUM.

MDCCLXVII.

Sumptibus Societatis.

ἡ δὲ αὖτις διὰ τῆς ἐκείνης κοινωνίας ἐκδόθη.

This title-page of Hesiodi Ascræi quæ extant is shown for comparison with the Plantin-Raphelengius title. The above specimen is sadly lacking in dignity. Spacing much too wide for the leading



The outstanding scientist of the Renaissance. Philologist, mathematician. Founder of modern text criticism. Researches on the quadrature etc. He was mainly instrumental in getting Elsevier the position of University beadle

# ORATIO FVNEBRIS

*Dicta honori & memoriae maximi virorum*

IOSEPHI IVSTI SCALIGERI.



VERBA desunt rebus immen-  
fis, nec se animus explicare po-  
test ingenti mœrore circum-  
fusus ac debilitatus. Vtinam  
fas mihi foret horrore sacri si-  
lentij obsignare luctum, *Qui*  
*nunc me coquit, & versat sub pe-*  
*ctore fixus*! ad exemplum faga-  
eis illius pictoris, qui quum artificio excelleret, in-  
genio tamen magis abundabat: is velo obumbras-  
se dicitur quod penicillo exæquare desperabat. Sed  
salva pietate fieri non potest, ut hodierno die vox  
nostra obmutescat. Alterum restaret optandum  
ut mihi digna tali viro cōtingeret oratio, cui nunc  
supremum humanitatis officium mœror noster  
elargitur. sed tale votum excedit ipsam humanam  
sortem, nedum nostram mediocritatem. Illud ta-  
men animum ægrum ex dolore solatur ac reficit,  
quod in rebus arduis ipse conatus, licet infra meri-  
tum, licet impar voluntati, laudem meretur, *Et*  
*finem pietas contigit ista suum*. Dabit igitur benignitas  
vestra facilē veniam sermoni indilerto, labenti sub  
onere admirationis. In exordio mœstissimi mune-  
ris, quod honori ac memoriæ summi herois IOSE-

A 2 PHJ

D. Baudius Oratio Funebris, Leyden. L. Elsevier 1609. A beautiful page with the splendid initial woodcut of Vulcan

PALLADII  
EPISCOPI

HELENOPOLEOS,

*Historia Lausiaca.*

IOANNES MEVRSIUS

Primus Græcè nunc vulgavit,  
& NOTAS adjecit.



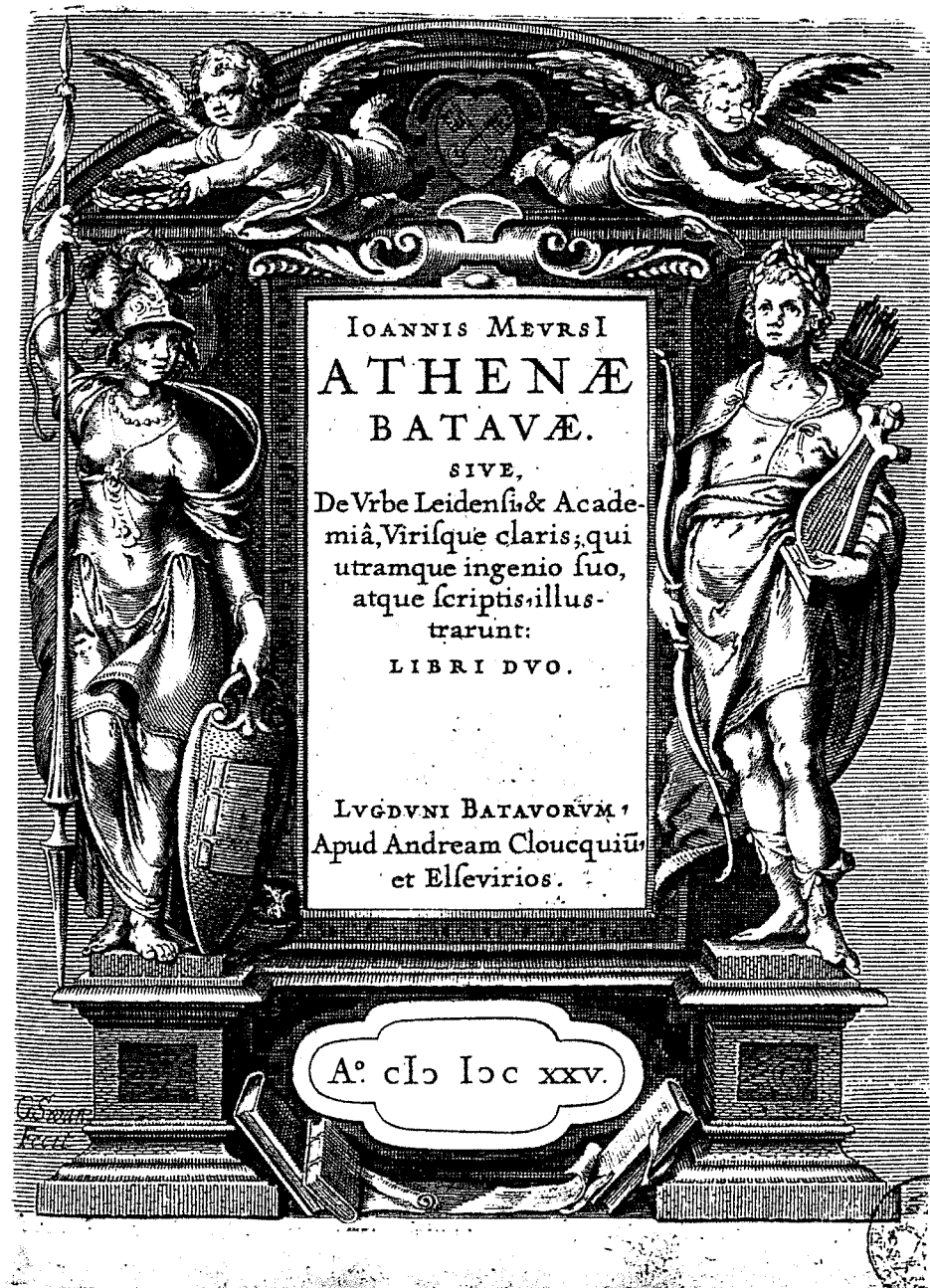
LUGDUNI BATAVORUM,  
EX OFFICINÂ LUDOVICI ELZEVIRI,  
Typis GODEFRIDI BASSON,  
*Anno MDCLXVI.*

Edition *princeps* of this book. The open music-book device probably designed by Hondius.  
See coat of arms from L'Espée



Historian and philologist. At first professor at the University in Leyden, later on in Denmark. Historian of the 80-year war between Holland and Spain.  
History of Denmark. Commentaries on Greek authors





This joint undertaking of Andreas Cloucquius and the Elseviers has a curious history. A first edition in 1613, with another title, under the imprint of Cloucquius. In 1614 a pirated edition appeared in which Meursius had no hand but with more biographies. In 1625 this edition with several names omitted probably for political reasons

HISTORIARVM  
MIRABILIVM

AVCTORES GRÆCI.

IOHANNES MEYRSIVS.

Recensuit; & partim COMMENTARIOS,  
partim NOTAS adiecit.



LVGDVNI BATAVORVM,  
Apud ABRAHAMVM ELZEVIRIVM,

ANNO MDCCXXII.



A fine title-page with simple and beautifully cut *Non Solus*. It is not clear why this particular device, much better suited to a tall format, was not used in preference to the usual more oblong *Non Solus*



WILLEBRORDUS SNELLIUS.  
PROFESSOR MATHESEOS.

Great mathematician, physicist and astronomer. Navigation expert. Invented triangulation and dioptr quadrant. Three of his most important books printed by the Elseviers



Statesman, lawyer, playwright, historian. Laid down the first principles of international law. Official historian of the Netherlands. Leader of the Remonstrants. Prisoner in 1618. Life sentence in 1619. Escaped with help of his wife and his servant in a packing case for books. Later ambassador in Sweden. His *De jure belli ac pacis* translated in many languages, in 77 editions

came to Leyden, the main centre of learning had the benefit of his teachings. An active Protestant, he fled from France after the St. Bartholomew's night massacre.

At Leyden he was singling out the great men of the future. Heinsius, Grotius, 20 40 Snellius were all at an early age discovered amongst his pupils. Here too, were 39 the future Elsevier clients. There is no need to stress the importance of the Heinsius', father and son. Daniel's works were translated in French and German and his son Nicolas, a protégé of Christina of Sweden, collected the greater part of the famous manuscript collection in Stockholm. Nominated by the Dutch government as Resident at the Court of Sweden, he was a few years afterwards Secretary of the City of Amsterdam.

Such are only a few of the great men that naturally came in contact with the Elseviers; but the connections even of those few cover almost the entire intellectual field of the Renaissance.

In Scandinavia, the British Isles, Germany, France, Italy, Spain, everywhere, the universities needed books which had been printed or published by the Elseviers. Blaeu in his more specialized field was on his way to be their equal, 100 but it seems that he and his sons never recovered from the disastrous fire that gutted his works. And the last Blaeu who was active in the firm left no issue. This matter of having successors in firms like Plantin, Elsevier, Blaeu and later on Enschedé is of course, of prime importance. Plantin had the fortune or foresight, who knows, to have a son in law like Moretus. Even so the firm slowly declined after the momentum of Plantin was no longer felt. The Enschedé's who set up their business in 1703 were from the beginnings in a very different position. Starting in the simplest way as a printer, Isaäc had in his son Johannes I, not merely a helper or a foreman, but a man of much greater stature than himself. His foresight and planning paved the way for future generations. Up to the present day there has always been an Enschedé in the direct line to take the responsibility of management. Even if one was better than an other, and the firm saw less profitable times, it survived and grew to its present importance.

The Elseviers were very unfortunate in money matters. The economic tide was, already in 1628, against them, and the University curators difficult. The

main trouble, perhaps, was a serious fault in mental make up; there can be no doubt that the Elsevier family as a whole were very parsimonious. The later antagonism of Heinsius was partly due to their sharp practices. We cannot escape the feeling that the Elseviers suffered from 'split personality'. Painstaking craftsmen, famous through their patrons and clients all over the continent, from the beginning of their activities, they had every opportunity to thrive. Their social status improved by leaps and bounds and Abraham already neglected his work because of important civil duties, and Daniël is typical in rather leaving his business than eating humble pie.

Certainly it seems easier to comprehend how and where the Elseviers got their world-wide reputation, than to grasp why and how their business declined.

The history of the Elseviers has been recounted by several authors. Pieters and Willems are the great names of Elsevier biographers. Articles about every single facet of Elsevier activity have been published in almost every periodical concerned with books and type. We think they have paid scant tribute to the rôle of Jan Elsevier. Even in the excellent book of Mr. David W. Davies *The World of the Elseviers 1580-1712*, Daniël is considered to be the great man of the later years. After Abraham and Bonaventura died in 1652 and Daniël Heinsius was divested of his powers in the University Daniël Elsevier wanted, no doubt with a mistaken view of the fame of the House of Elsevier, to go on as before. Perhaps thereby he proved his inability to read the writing on the wall.

Jan wanted a thorough reorganisation. He saw that the only possibility of saving the firm was to become printers pure and simple. In the middle of his frantic efforts to restore order, Jan died. Daniël's legacy proved he had not been the great man he considered himself to be. Jan did not live long enough to show his real worth, but he at least saw the tide change. That his wife could not bring the task to fruition, who shall blame her?

Between 1880 and 1954 no major book on the Elseviers was written, and it is not necessary to write another now. But if the task were considered again, Jan's position could bear some investigation. It might turn out that he was a better man than most authors have implied. And he certainly tried to reorganize in a way with which no modern efficiency expert could find fault.

## TYPOGRAPHY OF THE ELSEVIERS

Amongst the collectors of Elseviriana there is a widespread misconception that the Elseviers were, if not the best printers of the time, at least those whose efforts overshadowed those of their contemporaries. Whereas, if one looks closely into the matter one sees that they only represent the average printing of their era, and in several of their productions do not even approach the best done by others. One cannot rid oneself of the feeling that their reputation is partly based on the continuous repetition of the name Elsevier through some generations.

This is the reputation every firm that lasts for a long period acquires. Not without a certain right, because the 'staying power' of any firm in itself speaks for a sound foundation of commercial and other abilities. Had the Blaeu's been in the field for another century, their undoubted superiority would have left a deeper impression on the imagination of connoisseurs all over the world. As said before the Elseviers became a symbol of the average Dutch printing of their epoch. Yet in driving home this point we have no wish to diminish the real value of their work. In a way, this criticism may enhance the indifferent reputation of the Elseviers in the first part of the 20th century. Part of the Elsevier legend derives from the misplaced attribution by collectors and booksellers, mostly French, of the not very eclectic typography of the time, to the taste and genius of the Elseviers. We shall refer to the type-faces themselves later on; but it is well to keep in mind that the Elseviers began as book-brokers, publishers and booksellers and only after 1616 began to print themselves. There is no evidence that any books published by the Elseviers under their imprint were actually *printed* by them before that date. The 18th and 19th century collectors indiscriminately annexed as Elseviers books by Bleau, Jansonius, van Ravesteyn, 100 de Jonge, de Groot, Lopez de Flavo, van Geervliet, Hackius, van Wijngaarden, Commelin, Boom, Maire, Marcus de Jager, Sambix, Michel, Leffen de Vogel, 101 Wolfgang, etc. This tends to show what we would like to stress, to wit, the Elseviers apart from being enterprising publishers and booksellers are only rarely above the normal from the typographic point of view. This is only to be

11 expected, because the materials used by all these printers, as well as by the  
Elseviers, was derived from the same sources. More than to-day, the trade  
was centralized.

12 As all, or nearly all, duo-decimo books in Holland were printed on the same  
17 size of paper and the printing material came from the same foundries, the books  
were in a way standardized; there was a current type of Dutch book. The  
fashion of the day gave a certain style to the books produced at the time, and  
we recognize in them a certain typical appearance.

Because of the fame of the Elseviers, this typical 'presence' of the books of  
that era is attributed to their genius. The *format elsevirien* is in fact the ordinary  
run-of-the-mill Dutch book of the seventeenth century, not to mention books  
from other countries.

Elsevier has become a cognomen, just as 'pocket-book' to-day means a paper  
bound book of a certain size. No layman cares if it is published by Penguin,  
Bantam or Pocket Books Inc. We shall never know how the 'typographer' or  
'typographers' employed by the Elseviers had an influence on their productions.  
P. Heemskerk was foreman in Bonaventura and Abraham's printing office and  
from contemporary evidence (Sweerts) we know that he needed no mean  
accomplishments. He had to know enough of the following languages to be  
able to read a manuscript: Dutch, French, German, Latin, Greek, Hebrew,  
Rabbinic, Samaritanic, Armenic, Arabic, Persian, Ethiopic. We may be a little  
sceptical about Armenic because (according to Mr. J. W. Enschedé) the first  
book was printed in that language in Holland, a Bible in 1666, with type cut by  
Christoffel van Dyck for Mather Avac (though Vitré in Paris had an Armenian  
cut by Sanlecque in 1633). There is no evidence that any of this literature was  
sold in Holland, though it is of course possible. Without new sources we shall  
never know what was the rôle of the 'designer' as we would call him now, or  
foreman of the compositors, as he would have been in Elsevier's time.

There are however some side issues, of a typographical character, of the  
greatest historical interest to everybody concerned with printing and type-  
founding, and in particular with the history of the developement of type.

Willems in his splendid magnum opus about the Elseviers proves, to his own



and many others' satisfaction, that Christoffel van Dyck cut the famous Elsevier types. Up to this moment, many printers and publishers in France, Belgium and Holland call roman type Elsevir. Mr. Charles Enschedé, whose famous book 'Les Fonderies de caractères et leur matériel dans les Pays-Bas' is one no student of type can do without, wrote an essay on the Elsevier Press and its relations with the Luther type Foundry. Originally printed in German as a letter proof of Fraktur type, it attracted little attention. A small public got to know the essay through Mr. A. F. Johnson's splendid translation printed in *Signature*, a periodical which, alas, no longer appears. We think this opportunity warrants a quotation of the greater part of Charles Enschedé's study.

Besides the material acquired by Isaac Elzevier from the press of Professor 18 Erpenius, the stock of Abraham and Bonaventura included also all that Isaac had bought when he founded his business. It is, in fact, known that Abraham and Bonaventura purchased the contents of the press of their brother and 19 cousin on the 24th December 1625. And since Johannes Elzevier, in 1652, took over the whole business, we can deduce that the press of the man whose Speci- 32 men we are considering included the material of Erpenius, of Isaac Elzevier, and of whatever the later proprietors had purchased. 62

It is not easy to decide which part originated with Professor Erpenius, which with Isaac Elzevier, and which with his successors, because the documents are 52 lacking. However, the task is not impossible. If one were to compare the books of Erpenius, those of Isaac Elzevier, and those which were later printed by Abraham and Bonaventura, and then by Daniël and Johannes, with our little Specimen, it would be possible, at least approximately, to date the purchase of 53 the various types and to divide the material between Erpenius, Isaac and his successors. For such a prolonged research I have neither time nor opportunity, and for the object I have set before me, it is superfluous. For the moment, I have only to discover what material was purchased, and the question of who purchased it can be left unanswered. I shall make but one remark on this point, and that an obvious one.

The matrices, which according to the Sale Catalogue of 1713 were in the possession of the last Leyden Elzevier, were those of Arabic, Syriac, Hebrew,

roman and italic types, and, with the exception of the romans and italics, the punches also were extant. Undoubtedly this material was that of Professor Erpenius. For the founding of the Oriental press was due to the fact that the Professor intended himself to print his editions, and that the Oriental types supplied by the recognized foundries did not satisfy him. He was therefore compelled to have these letters cut in steel at his own cost, and, once in possession of the matrices struck from these punches, one can readily understand that he desired to have also matrices of the roman and italic types most used by him. With these the foundries were well provided, and Professor Erpenius could dispense with the luxury of having these letters cut in steel; he could be satisfied with purchasing the matrices from one of the foundries. Of which of the roman and italic types matrices existed in 1713 I have been unable to discover. However, I suspect that they have no relation to the types in Johannes Elzevier's Specimen of 1658, because the romans and italics of Erpenius were  
52 not highly prized. Probably these types are shown in the Catalogue of 1713,  
53 but it is not possible to state this with certainty, since the letters there are so worn that the original design can no longer be distinguished. A close similarity can be affirmed, but nothing more. Who was the punch-cutter who engraved Erpenius's Oriental letters is unknown to me, perhaps the engraver who afterwards assisted in establishing the foundry of the van Hogenackers, Arent Corsz. and his son Bartholomaeus, since the letters used by Erpenius appear to have been in that foundry also. At least, I find the roman and italic which appear in  
30 the Psalmi Davidis, a Syriac and Latin translation printed by Erpenius in 1625, used again in the only book known to me of Bartholomaeus van Hogenacker, Ter bruiloft van Lambertus Bidloo en Maria van der Lis, of which there is a copy in the Haarlem Town Library.

The six Hebrew types, which, without any description of the body, open Johannes Elzevier's little Specimen, we may regard as derived from the press of Professor Erpenius, and, if it is doubtful who cut them, we can state with certainty that they were not the work of Van Dyck. Van Dyck, whose birth must be put at the beginning of the seventeenth century, was a goldsmith by trade, and one cannot suppose that he had cut the punches of six Hebrew types at so

early an age. Moreover, it is known that Van Dyck cut only one Hebrew, the well-known Text (about 16 point) of Joseph Athias, a task carried out in the years 1662 and 1663.

The Rabbinic, the Syriac, the Aethiopic and the Samaritan types, together with the four Arabics, probably originated from the same engraver who cut the Hebrew types. That the punches and matrices mentioned in the Sale Catalogue of 1713 really belong to these types of Erpenius, is proved by the fact that Johannes Enschedé, between the years 1770 and 1773, purchased this material, namely, three Arabic types, one described as *Dubbelde Augustyn Arabisch*, 62 with vowels, one bold and one light Text, without vowels. At the same time he added to his collection the matrices of an Augustyn and a Brevier Hebrew without vowels and a Colonel Hebrew with vowels. Of the three last, Enschedé does not say that they came from Erpenius, but we can regard this as probable, because in Johannes Elzevier's *Specimen* we find two types without vowels, which could be cast on Augustyn and Brevier bodies, and one type, with vowels on an Augustyn body, and one without vowels on an Colonel body.

I have often wondered that Johannes Enschedé, who was always so curious of all that concerned type-founding, and who regularly drew up fairly detailed lists of his purchases, always mentioning the source, in the case of this material notes only that he had bought it, without further specification. Now that I have gone more deeply into the matter, the explanation appears to be that the vendor of the matrices was only a printer with whom Enschedé had dealings. Probably he did not think it of sufficient importance to give the name of the vendor whose father or grandfather had acquired the types with the accompanying matrices and punches in 1715.<sup>1</sup>

1. As to these Oriental types, in the *Vermecdering* (Supplement, 1768-1773) to the Enschedé *Specimen* of 1768 only two new Oriental types are shown: a Text Syrisch met Punten, and a *Dubbelde Augustijn Arabisch*. In the *Fonderies de Caractères* only one Arabic, bought in 1772, and originating with Erpenius's Press, is shown (No. 15, seventeenth century).

The Text Syrisch also appears in the *Fonderies de Caractères* (No. 665, eighteenth-misprint for seventeenth-century). The Hebrews must be those bought from Willem Cuy about 1769. There is extant a *Specimen* of these Hebrew types, and they are shown in the *Fonderies de Caractères* as No. 624, Canon Hebreeuw, No. 616, Colonel Hebreeuw, No. 632, the same Colonel with points, and No. 612, Brevier Hebreewus.

In the archives of my firm I have found an extract from the original report on the 1715 sale, which gives us the necessary light.

I copy it here in so far as it concerns the matrices sold by Abraham Elzevier:

Two drawers containing matrices of a Dubbelde Augustyn bought by Pieter van der Aa for Gld 5-5

A drawer containing matrices of a heavy Text with vowels. Bought by Pieter van der Aa for Gld 7-18

A drawer containing matrices of a light Text without vowels. Bought by Pieter van der Aa for Gld 11-0

A drawer containing new Arabic matrices and one ditto. Bought by Pieter van der Aa for Gld 4-0

A drawer containing Syriac matrices, various sizes. Bought by Pieter van der Aa for Gld 2-0

A drawer containing Hebrew matrices, various sizes. A drawer containing Rabbinic and other matrices. Bought by Pieter van der Aa for Gld 3-3

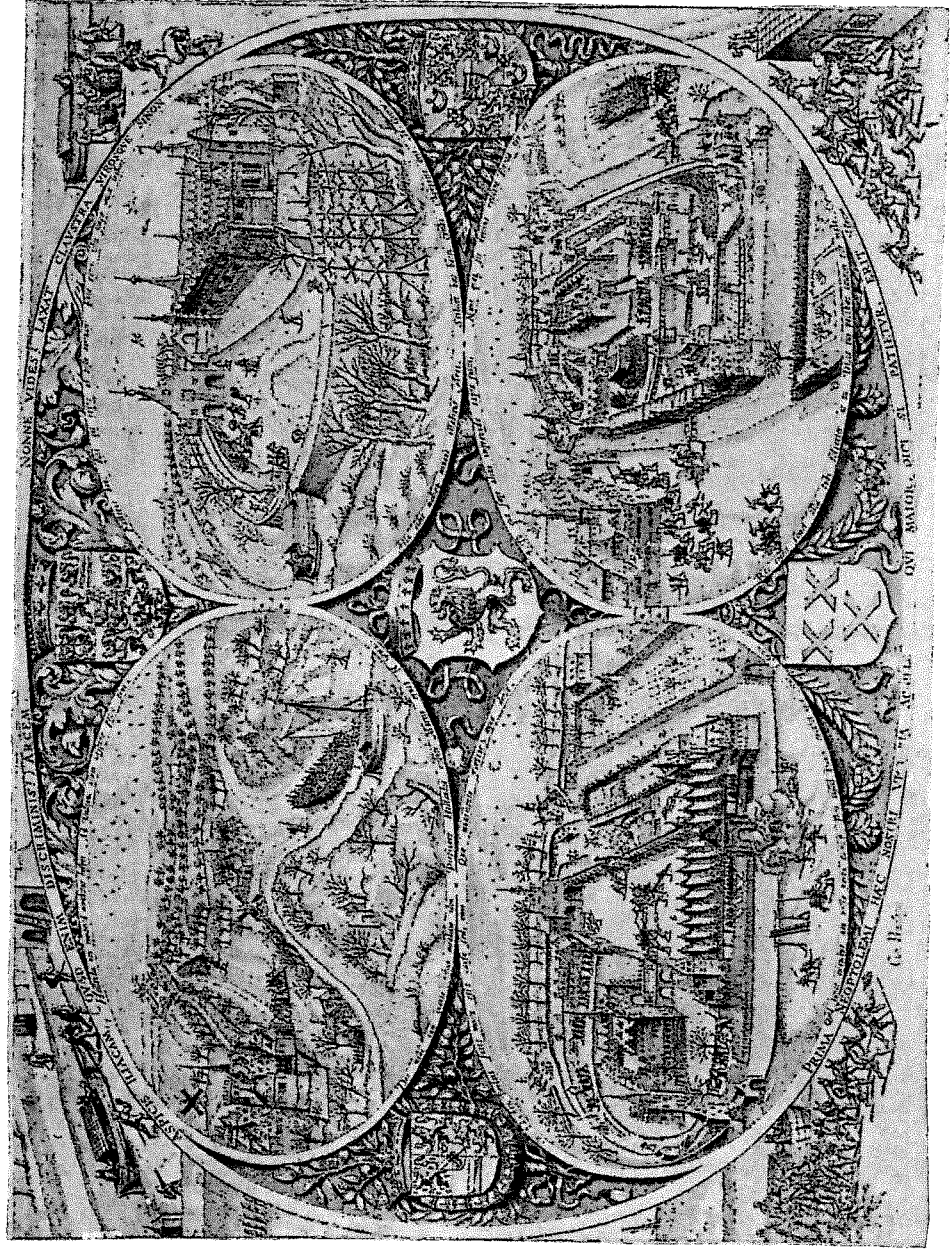
A drawer containing matrices of a Bourgeois roman. A drawer containing matrices of a Bourgeois italic. Bought by Barthol. Voskens for Gld 12-0

A drawer containing matrices of a Brevier roman and italic. Bought by Barthol. Voskens for Gld 15-0

A box with punches. Bought by Pieter van der Aa for Gld 5-18

The material bought by Pieter van der Aa was that which came from the Oriental press of Professor Erpenius and afterwards passed into the hands of my ancestor, whilst the founder, Voskens, was content with the purchase of the matrices of two sizes of text-types; of these I have found the Bourgeois (Garmond, about Long Primer) in his Specimens.

Now that I have considered the material of which, according to the Sale Catalogue of 1713, matrices and punches were in the possession of the Elzeviers, I come to the other types of their press. I regarded it as certain that no type-foundry was attached to their press, and that therefore they had no types of their own. If this view was correct, then of course a search for a punch-cutter



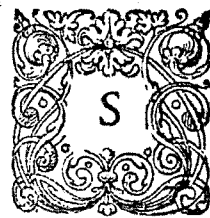
The taking of Breda, an important fortified town. Prince Maurice, son of Prince William of Orange, overpowered the Spanish occupation-force by smuggling in a surprise party of his soldiers in a ship loaded with peat. The Trojan horse adapted to local circumstances

*A tres Haut, tres Excellent Prince  
& Seigneur*

# MAURICE,

Par la grace de Dieu *Prince d'Orange, Comte de Nassau, Catznellenbogen, Vianden, Dietz, Mœurs, Bure; Leerdam, Marquis de la Vere & de Flissingues, Seigneur & Baron de Breda, de la ville de Grave, & du Pais de Cuyck, Diest, Grimbergues, Arlay, Noferoy, &c. Vi-Comte hereditaire d'Anvers & Besançon, Gouverneur & Capitaine General de Gueldres, Hollande, Zeelande, VVest-Frise, Zutphen, Vtrecht, & Over-Issel, &c. Admiral General, &c.*

MONSEIGNEUR,

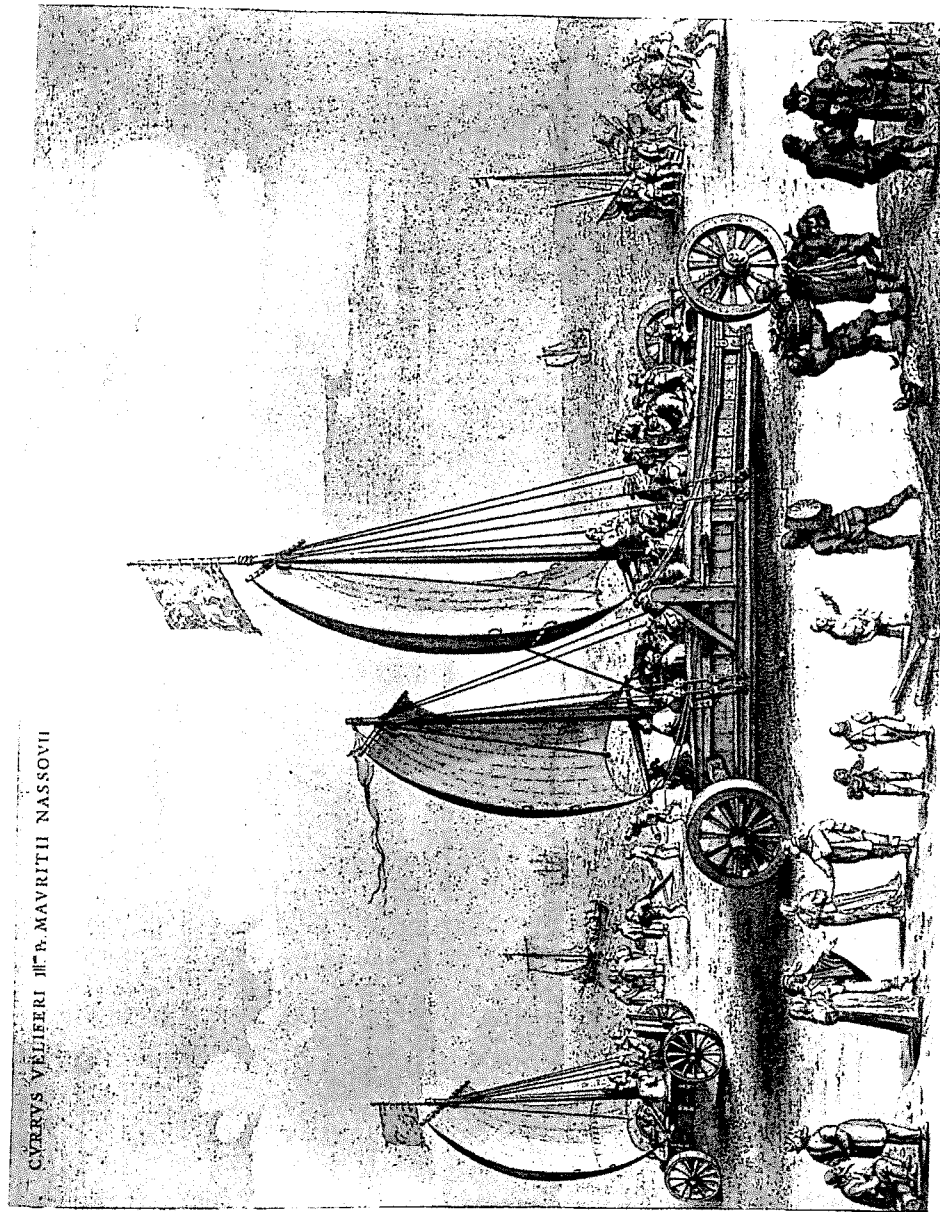


OIT que le temps, ou ce  
qui est plus apparent, que  
les grandes difficultés  
qui se r'encontrent aux  
deux derniers livres de Diophante  
ayent empesché le translateur d'en  
parachever la version; j'ay pris la har-  
dieffe

\* 2

dieffe

A. Girard. L'arithmétique de Simon Stevin. Dedication to Prince Maurice by Girard.  
It is said that Prince Maurice was never in the field without a copy of Stevin's book  
on fortress-building



The famous trip of Prince Maurice with this strange vehicle designed by Simon Stevin along the beach of North-Holland. A for the time incredible speed was reached

SPECIMEN  
TYPORUM

JOHANNIS ELSEVIRII,

A C A D E M I Æ

LVGDVNI-BATAVÆ

TYPOGRAPHI,

Quos in sua TYPOGRAPHIA habet.



LVGDVNI BATAVORVM.

Ex Typographia ELSEVIRIANA.

cio 16c LVIII.

Canon Romanus Minor.

Ferendi sunt pa-  
rentes, etiam ini-  
quiores.

Canon Italicus Minor.

*Multa discuntur in  
agendis causis.*

Ciceroniani Romani duplices.

Beneficii acceptime-  
mor esto.

Ciceroniani Italici duplices.

*Quod turpe factu est, id  
ne adfectes.*

Ascendonica Romanum.

Feras quod lædit, ut  
quod prodest perferas.



Paragon Romanum.

Rebus in adversis animum  
submittere noli. Spem retine.

Paragon Italicum.

*Qui simulat verbis, nec cor-  
de est fidus amicus. Tu quoque  
fac simile.*

Text five Bibel Romanum.

Sermones blandos, blasfque  
cavere memento: Simplicitas veri  
sana est.

Text five Bibel Italicum.

*Quæ tibi fors dederit, tabulis su-  
prema notato, Augendo serva.*

Augustin Romanum.

Rumores fuge, ne incipias novus au-  
tor haberi. Nam nulli tacuisse nocet.

Augustin Italicum.

*Item inferre cave, cum quo tibi gra-  
tia quæritur est. In odium generat,*

**Mediacen sive Cicero Romanum.**

Cum recte vivas, ne cures verba malorum.  
Arbitrū nostrī non est, quid quisque loqua-  
tur.

**Medicen sive Cicero Italicum.**

*Prodictur resis, salvo tamen anti pudore, Quan-  
tumque potes celato crimen amitti.*

**Garnond Romanum.**

Segnitē fugito, quæ vitæ ignavia fertur. Nam  
cum animus languet, consumit inertia corpus.

**Garnond Italicum.**

*Alerius dictum, nūc factum ne carperis unquam.  
Exemplo spoliis te te derideat aliter.*

**Bourgois Romanum.**

Incommodum, quod tua culpa tibi accidit, non im-  
putabis aliis, quā tibi; & cum tibi sis confectus, damna  
rescipis, cuique iudex esto, & ea te poena dignum exi-  
stimato.

**Bourgois Italicum.**

*Anare pecuniam ad usum, prudens est; amare, ut for-  
ma pascit oculos, curari, ac dementis. Denarium debite  
omnes, formam soli mali capient.*

**Brevier Romanum.**

Cum fortuna fecerit, sustine respiciam animi fortitudinem, et ita vi-  
tibus condere, ac deinde assequi, quæ sua vox imperantia est, et  
regnat. Quia autem illi antea ait hoc esse. Et tu propter illud  
fieri, et hoc fieri facit. Cuius Visus spectans, qui moribus

Figure 3

Figure 4

PROBLEME XXXIII.

*Explication du donné.* Soit donné multinomie rompu duquel on soustraict  $\frac{v^8}{v^3} + \frac{v^3}{v^4}$ ; Et multinomie à soustraire  $\frac{v^2 + v^6}{v^2 + v^4}$ . *Explication du requis.* Il faut trouver leur reste.

*Construction.* On suivra la methode de la construction de 11 probleme en ceste sorte: On multipliera par croix, à sçavoir  $\sqrt{2} + \sqrt{4}$ , par  $\sqrt{8} + \sqrt{2}$ , faiët  $6 + \sqrt{72}$ : Puis  $\sqrt{2} + \sqrt{6}$ , par  $\sqrt{3} + \sqrt{4}$ , faiët  $\sqrt{54} + \sqrt{50}$ : Puis on soustraira  $\sqrt{54} + \sqrt{50}$  de  $6 + \sqrt{72}$ , &c reste (par le 29 probleme)  $6 + \sqrt{2} - \sqrt{54}$ : Puis on multipliera  $\sqrt{2} + \sqrt{4}$ , par  $\sqrt{3} + \sqrt{4}$ , faiët  $\sqrt{6} + \sqrt{12} + \sqrt{8} + 4$ . Et la disposition des caracteres de l'operation achevée sera telle:

$$\frac{\sqrt{2} + \sqrt{6}}{\sqrt{2} + \sqrt{4}} \times \frac{\sqrt{8} + \sqrt{2}}{\sqrt{3} + \sqrt{4}} = \frac{6 + \sqrt{72}}{\sqrt{54} + \sqrt{50}}$$


---


$$\frac{6 + \sqrt{2} - \sqrt{54}}{\sqrt{6} + \sqrt{12} + \sqrt{8} + 4}$$

NOTA I. Semblable sera l'operation des quatre numerations des multinomies d'autres especes de racines

Nieuwve Wereldt  
Oft  
Beschrijvinghe  
VAN  
WEST-INDIEN,

Wt veelverhande Schriften ende Aen-teekeningen  
van verscheyden Natien by een verlamet

Door

IOANNES de LAET,

Ende met

Noodighe Kaerten ende Tafels voorsien.

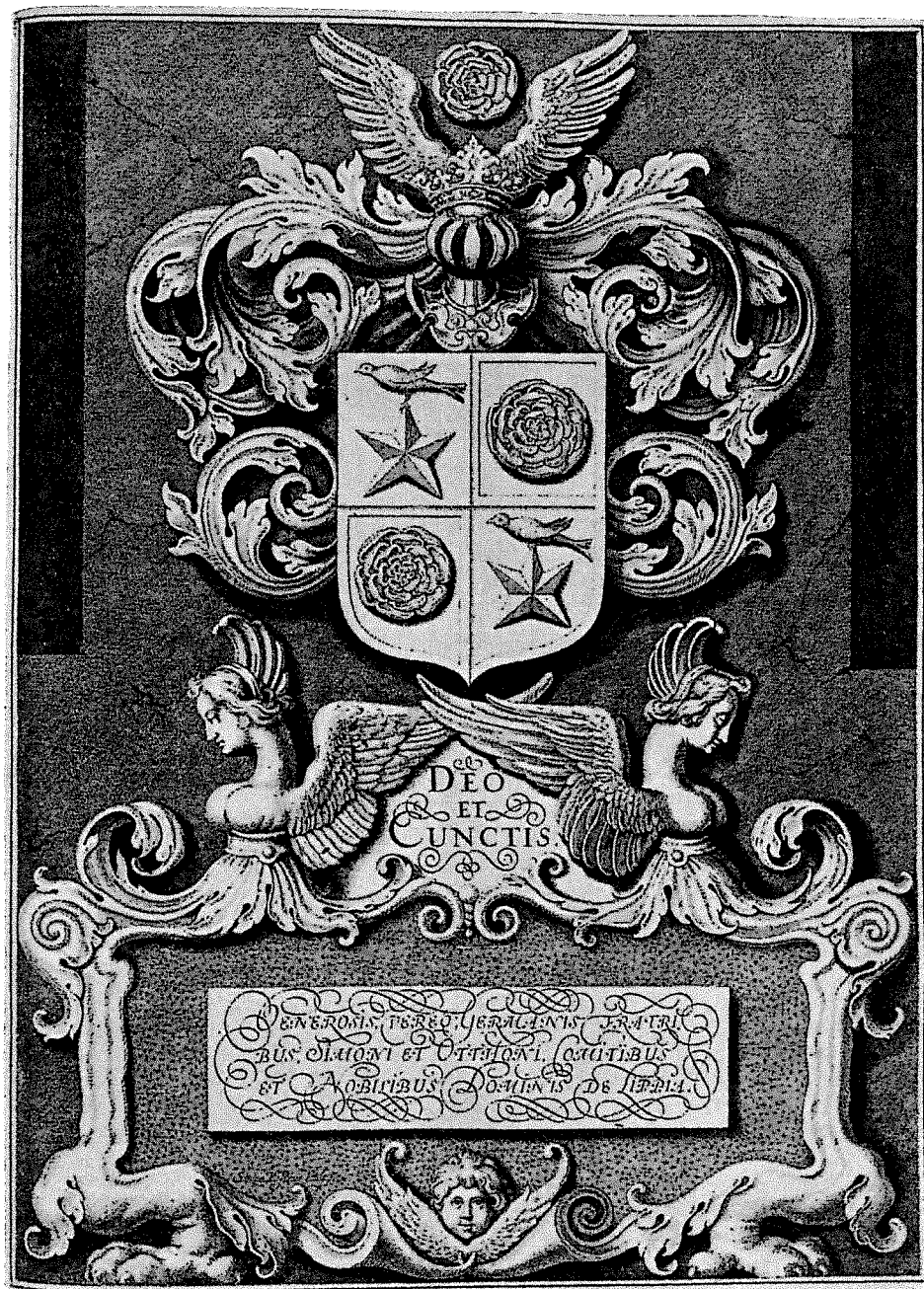


TOT LEYDEN,  
In de Druckerij van Nicolaas Elzevier.  
ANNO 1625.

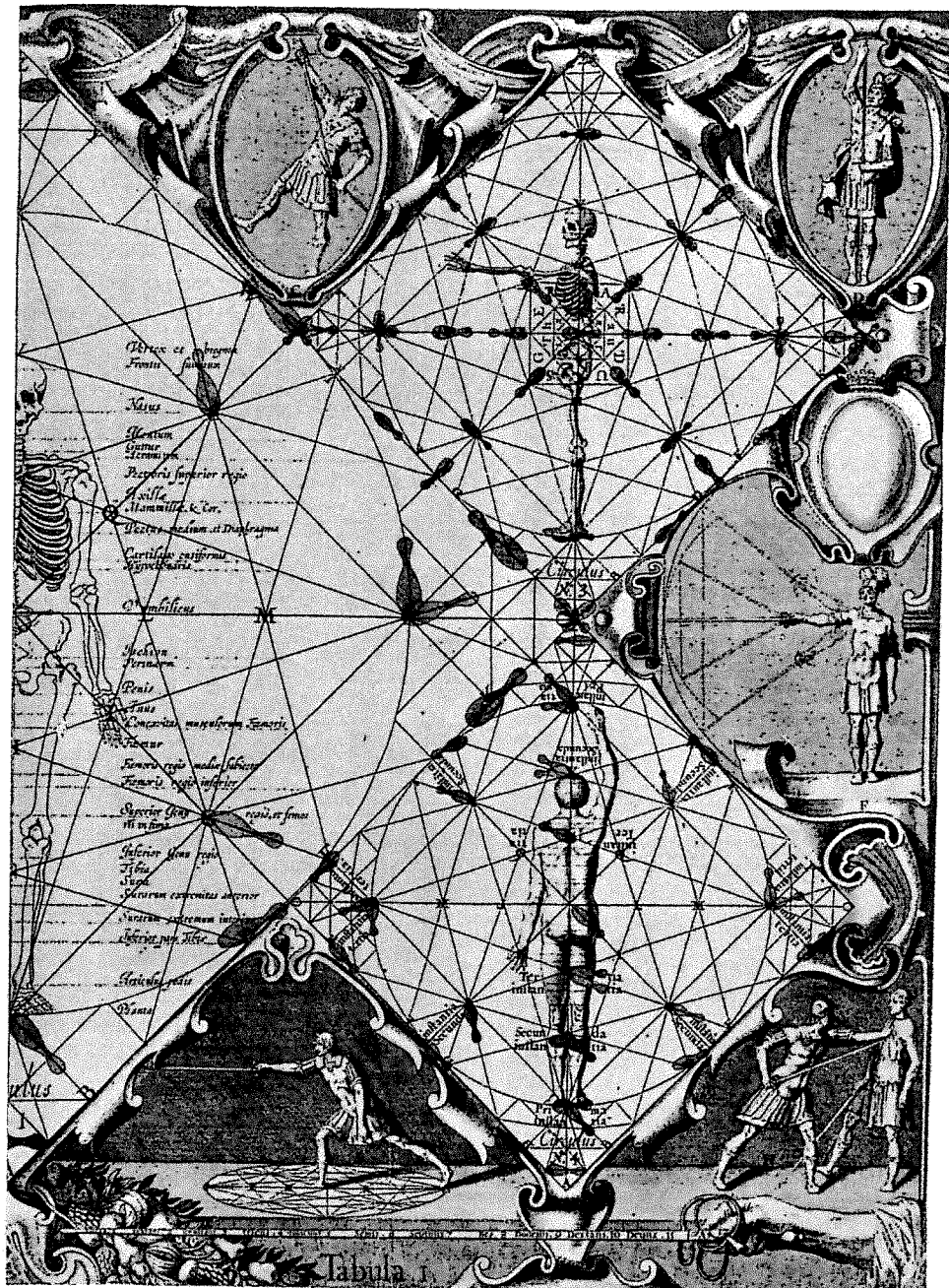
Met Privilegie der Ho. Mo. Heeren Staten Generael, vóór 12. Latijn

*Ant. Crannell*  
1625

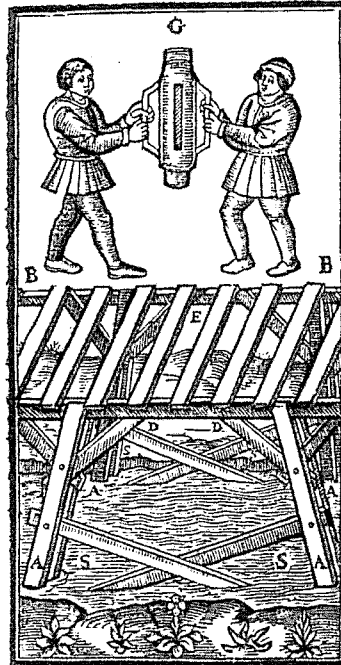
Description of the New World or The West-Indies in twelve volumes printed in black-letter for the government. Later a Latin and a French edition were printed



G. Thibault L'Espée. The reproduction gives only a faint impression of the splendor of this volume. The book shows what perfect orchestration could do. The coat of arms of Lippe one of the nine full-page engravings



G. Thibault, L'Espée 1628. Part of one of the many double-spread engravings showing the intricate and splendid engravings of the fencing movements



IOANNES IVCVNDVS  
VERONENSIS.

Libro quarto.

Pontem, eadem forma & ratione, hui fecit Caesar supra Rhenum flumen latissimum, rapidissimum, & altissimum. Primum Menapii contra Sincambros.

Deinde paululum supra eum locum in finibus Trevirorum, ex quo transitus erat ad Volos Caesaris amici.

A Tigna bina sesquipedalia paulum ab imo praecuta, dimensa ad altitudinem fluminis, &c.

B Trabes bipedales immissa super utraque tigna, qua binis utrinque fibulis ad extrema parte distinebantur.

C Fibulae quae disclusae distinent bipedales trabes.

D Vbi fibulae disclusae in contrariam partem reuincuntur.

E Materia directa, quae injecta supra bipedales trabes totum opus contextebat.

F Sublice obliqua ad inferiorem partem fluminis adacta, quae pro ariste subiecta, & cum omni opere conjuncta, vim fluminis exciperent.

G Fissura, quae adigebantur tigna in flumine.

Hae utraque, insuper bipedaliibus trabibus immisissae. Hunc locum sic corrigendum puto. Hae utraque insuper, bipedales trabes immisissae. hac ratione, ut insuper sit praepositio, & hac utraque sit accusandi casus. Quod si duriusculum hoc quisquam existimavit, sciat Casarem ipsum simili usum constructione in secundo de bello civili in expugnatione Masiliae huius verbis: Hanc insuper contignationem, quantum testum plutei, ac vinearum passum est, laterculo astruxerunt. sciat & Vitruvium in quinto, ubi

DEDICATIO EMBIDOS  
ipsum, ut velant, Maronem.

DI MIHI SVICENTVM SVERT DE  
CVRARE MVVVS,  
O PAPHON O SEDES QVA  
COLISIDALIAS,  
TROIVS ANEAS ROMANA PER  
OPPIDA DIGNO  
IAM TANDEM VT TECVM CAR-  
MINE VECTVS EAT:  
NON EGO THYRE MONO AVT  
SACTA TVA TEMPLA TARELLA  
ORNABO, ET TVRIS SERTA  
HERAM MANIDVS:  
CORNIGER NOS ARIES HVMS  
LEIS ET MANIMA TAVRVS  
VICTIMA SACRATO TINGIT  
ODORE FOCOS:  
MARMOREVSVQVE TISI DIVERM  
COLORIBVS ALIS  
IN MOREM PICTA STANT AMOR  
PHARETA  
ADHS O CVTHEREA TVVS TE  
CAEAT OLYMPO  
ET SVARENTINI LITORIS ORA  
VOCAT.

P. VIR.



a. C. Julii Caesaris quae extant [Opera]. This first edition is a prototype of the Leyden Officina

b. P. Virgilii, Maronis Opera; a fine piece of work in the small format. The dedication printed in red, map copper engraving

REGHEL  
Van de vijf Ordens  
der  
ARCHITECTURE.  
DOOR  
I. B. van VIGNOLA.

Overfien, vermeerdert, ende uyt het groot  
int cleyn ghebracht

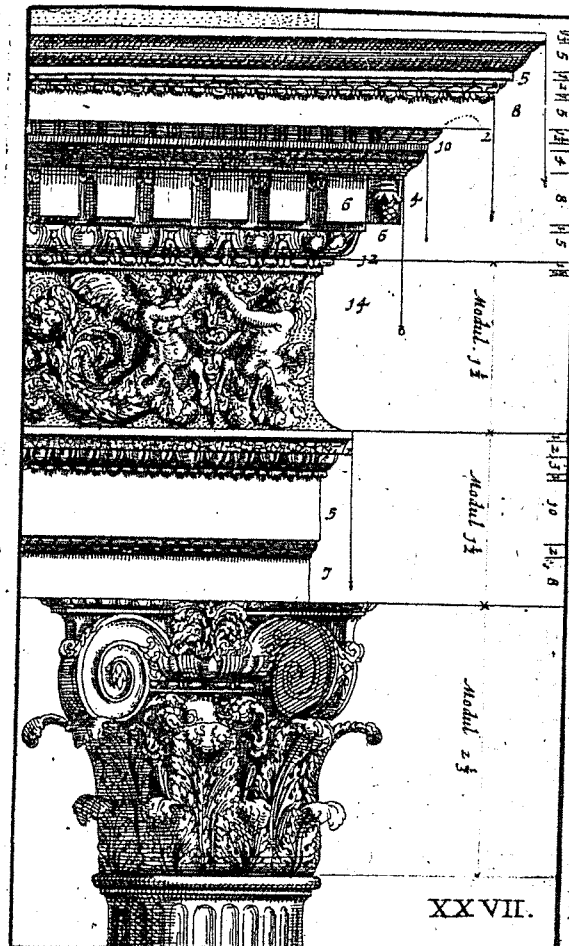
Door Mr. M U E T.



t'AMSTERDAM,  
By LOUYS ELZEVIER, Boeck-ver-  
kooper op 't Water inden Olm-boom.

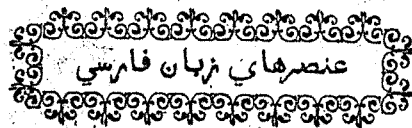
M.DC. XXXVIII.

This remarkably well printed book has a title-page that looks rather cumbersome in the lower part



I. B. van Vignola. Reghel van de vijf Ordens der Architecture 1638. One of the fifty very clear etchings on copper illustrating this book, a reduced version of a much larger French edition





R V D I M E N T A  
L I N G V Æ  
P E R S I C Æ.

*Authore*

LUDOVICO DE DIEU.

ACCEDUNT

*Duo priora capita Genesios, ex Persica Translatione*

IAC. TAWUSI.



LVGDVNI BATAVORVM,  
Ex Officina Elseviriana, A° cId Id cxxxix.

A splendid title-page printed in red and black, twenty-two years after the *Grammatica Arabica*. The same flowers are used in the little border surrounding the arabic text

خُدا خُدايِ مُرْدگانَ نِیستَن *Deus Deus mortuorum non est.*  
 مُعْجِزَه‌هایِ او *salus hominum.* سَلَامَتِیِ مُرْدَمَ *miracula ejus.*

Pro *ی* interdum est *ء*. ut *شِکَمَ تُو* *fructus ventris tui.* خانَه *ذَكَرِیا* *domus Zacharie.*

Quia autem de *ی* nomini suffixo agere hîc incipimus, monendum duximus, quatuor esse diversos ejus usus.

Primo, Genitivum indicat sequentis substantivi. ut jam diximus.

Secundo, est *ی* unitatis. ut *چِیزِی* *res aliqua.*  
*مَرْدِی* *vir aliquis.* Belgicè, *een saeck.* *een Man.*

Tertio, distinguit abstractum à concreto. ut à *خُدا*  
*Deus.* *خُدايِ* *Deitas.* de quo postea pluribus.

Quarto, Determinat substantivum, ut *ه* apud Græcos, *ה* Emphaticum apud Hebræos, & articulus *ال* apud Arabes. ut, *اَسْرَارِیِ بَیَانِ کَرْدَنَ چِیزِی*  
*آسْتِ سَتُوْدَه* *Arcana Dei (ἄρᾱ) declarare, res quedam est laudabilis.* *طِفْلِی کِه دَر شِکَمِ او هُوَ* *infans*



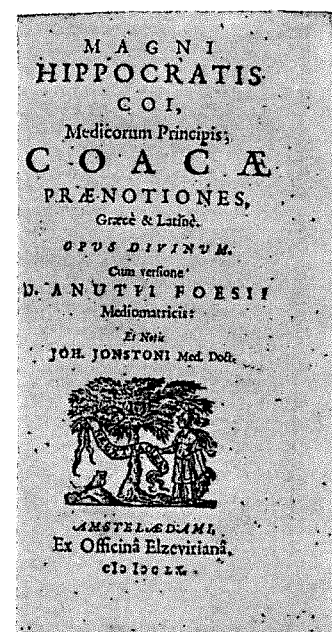
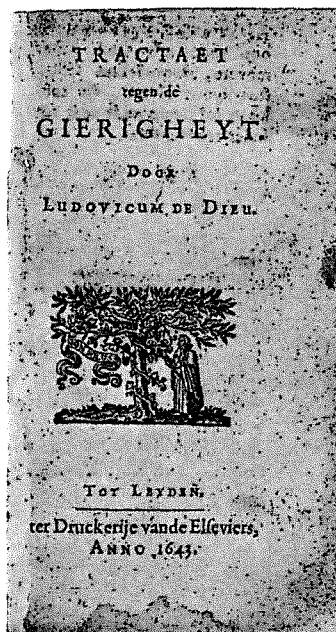
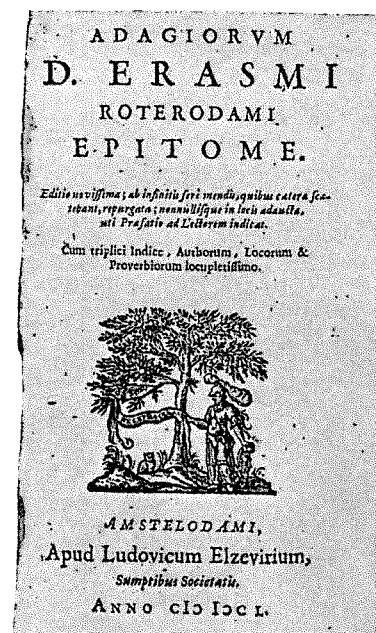
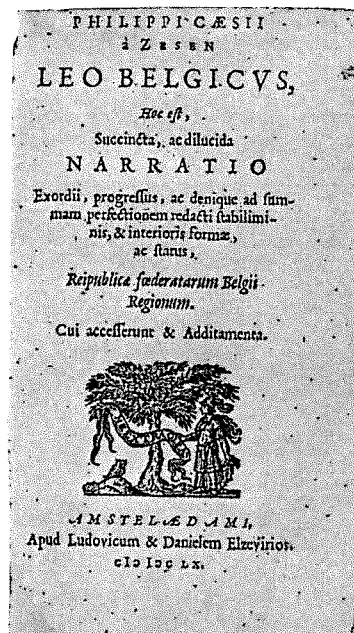
SERENISS. POTENTISSIMÆQUE  
P R I N C I P I  
A C D O M I N Æ  
D. CHRISTINÆ,  
D. G. Sueconum, Gothorum  
atque Vandalorum  
R E G I N Æ.

*Serenissima & Potentissima Regina,  
Domina Clementissima;*

**N**ON refrigerandæ sunt  
Musæ, si in thalamum  
tuum, quo populorum  
fata disponuntur, offi-  
ciosæ quidem & ore probo, hilario  
tamen, animoque fiduciæ pleno  
irrupunt. Tu illas ipsa ex um-  
bra-

\* 2

L. Annæi Senecæ Philosophi Opera omnia. A fine opening of the dedication. Note the bad fitting of the initial, a common practice then and now. Compare page 73



Some typical title-pages of 24° Elseviers. The present writer cannot but agree with a book-lover and contemporary of the Elseviers, who said: 'If you have seen one of their 24° books, you have seen them all'

)  
)  
)  
) was excluded, and the question I had to answer, from what foundry did  
) Elzevier acquire his types? If this did not make the matter any easier for the  
) inquirer, it completely changed the character of the search. The importance  
) of the press is considerably diminished when it is proved that it shared material  
) with nearly all the other presses, and certainly the inquiry would not be worth  
) while if we were not dealing with a special press which had won as a typo-  
) graphic establishment what, in my opinion, is exaggerated praise. For I now  
) realized that the Elzevier material was in no way different from that of many  
) other presses of our country and that the success as a publishing house of the  
) famous Leyden firm was the only reason for discovering in their typography  
) a distinction which it did not in fact possess. The types of Johannes Elzevier,  
) found in many other presses, are not more distinguished than others, and I am  
) inclined to attribute the rare qualities discovered by bibliophiles in these types  
) to a blind prejudice they have conceived for everything that bears the name  
) of Elzevier or is connected with that name.

) The types descended from Erpenius are followed in the Specimen of  
) Johannes Elzevier by the Greek types. I should not be surprised if these also  
) came from the Leyden professor. The foreign foundries were fairly well 32  
) equipped with Greeks, and this language had for long been a subject of  
) study, so that the existing foundries fully satisfied the requirements of the  
) scholars. If my suspicion is correct, that Erpenius required these types for his  
) press, it appears that he did not obtain them from a Dutch founder but from  
) the Luther foundry at Frankfort on the Main.

) This German foundry had six sizes of Greek, a Text, a Tertin, a Mittel,  
) a Cicero, a Bourgeois and a Petit. As these types are of the greatest importance  
) for us and at the same time point out the way we have to follow in our search  
) for the origin of the roman and italic types, I may be allowed to treat the  
) matter at some length. I notice that the two smallest Greeks of the Luther  
) foundry appear also in the Specimen of the widow J. J. Schipper. As we shall  
) see, this Specimen was prepared by the successors of the widow of Daniël  
) Elzevier fifteen years later and contains the same sizes which appear in the  
) Specimen in the Plantin Museum, with some additions, which also were in the

foundry. For my inquiry, I prefer to use this Specimen, because I have here an original impression and because it gives me fuller information of the material of the foundry. Joh. Elzevier's little Specimen shows five sizes of Greek, a Text, a Cicero, a small Cicero, a Bourgeois, and a Brevier, but the five must be reduced to four because the same matrices were used to cast the Bourgeois and the Brevier. When we compare Johannes Elzevier's Specimen with that of the Luther foundry, we find that the Text of Elzevier corresponds with the Tertia graecum of Luther, the Cicero of Elzevier with the Mittel graecum of Luther, the small Cicero of Elzevier with the Cicero graecum of Luther, and the Bourgeois and Brevier of Elzevier with the Bourgeois graecum of Luther.

Comparing the Specimen of the widow of J. J. Schipper and the Luther Specimen, we find a Cicero Greek entirely different in design from the Luther series; this type was certainly cut by Van Dyck, and the matrices were purchased by the Oxford University Press.<sup>1</sup> We find also a Bourgeois Greek corresponding with the Luther Bourgeois graecum and a Brevier with the Luther Petit graecum; this last is not in the Specimen of the widow of Daniël Elzevier, but was certainly in the foundry.

The widow Elzevier and her successor were not the only ones who showed the Luther types in their Specimens. The wellknown founder, Dirk Voskens, also had the matrices, and we find in his Specimen a Text Greek, a small Cicero, a Corpus and a Bourgeois, and a Brevier, corresponding respectively with the Luther Text graecum, Cicero graecum, Bourgeois graecum and Petit graecum. Voskens bought these types at the sale of Blaeu's stock in 1677. Further, we find in Voskens' Specimen a Joly (6-point) or Nonpareil Greek  
 100 which Nicolaas Briot had cut for Willem Jansz. Blaeu and with which the latter had printed a New Testament in 1633, and lastly a Cicero Greek which, according to a subscription in the Specimen, was cut by Bartholomeus Voskens. Finally, we may mention that Voskens appears to have had the Luther Mittel graecum, because the later owner of the material of his foundry, Adam

1. This Van Dyck Greek appears in the Oxford Specimen of 1693 and the size is described as English.

Gerard Mappa, showed a Cicero Greek No. 2, in his Specimen of circa 1790, which corresponds exactly with this Luther type.

To summarize these particulars, we see from a small Specimen of the Luther foundry of 1670 that that foundry possessed a descending series of six Greek types, all in the same style and clearly engraved by the same punch-cutter. The widow of Daniël Elzevier had two of this series and a larger type of a different design, while Voskens had four of the series and two different types. When we consider further that Johannes Elzevier of Leyden had four Greeks of the Luther series, of which three were lacking in the Amsterdam firm of Daniël Elzevier and one lacking in that of Voskens, whilst, on the other hand, the two last had each one type from the Luther foundry and one cut by Van Dyck and another by Voskens, which are not in Johannes Elzevier's press, then it appears to me clear that the Leyden printer-publisher or his predecessor, Erpenius, obtained his Greek types from the Luther foundry. If this is admitted, then the question remains, who was the original possessor of the punches: Voskens, Van Dyck or Luther? This question has to be put since the Specimen of the widow Schipper, in which the two Greek types appear, and that of the widow Elzevier, state in the title that the types shown were cut by the late Christoffel van Dyck.

It is not difficult to answer the question. Voskens flourished in the second half of the seventeenth century, and so cannot have supplied the Elzevier types, and Dirk expressly states of his Cicero Greek that it was cut by his father. This fact can be regarded as a sufficient proof that the other Greek types were not engraved in his foundry. But may not Van Dyck have cut these types? This also is not possible, for from the Specimen we find that the widow Elzevier had only two types of the whole series, and a third type in her foundry was so different in design that the supposition that the three were cut by the same hand is untenable.

If, for the moment, we disregard the question of the time when the types were supplied, in order to give Van Dyck the honour of having cut the punches of the two Greek types, we arrive at the strange conclusion that he sold matrices of these two sizes to both Voskens and Luther, and supplied

Elzevier with the types only of one size. No one will be misled into such an absurd conclusion, but will agree with me that the only possible explanation is that Van Dyck cut the Cicero Greek, whilst Daniël Elzevier obtained matrices of the Bourgeois and Brevier Greeks from the Luther foundry. As we have already mentioned, Johannes Enschedé and the brothers Ploos van Amstel became the possessors by purchase of the material of Daniel Elzevier's foundry. In the division of the stock the matrices of the three sizes of Greek types fell to Johannes Enschedé, and the types are shown in his Specimen of 1768. Under the Cicero he describes the type as coming from the foundry of J. J. Schipper, and as being probably cut by Christoffel van Dyck. With the Bourgeois and Brevier Greeks we find a note that these types also came from Schipper's foundry, and in Enschedé's opinion had been in the foundry—or rather press—of the Elzeviers of Leyden. He knew then that they were not from the hand of Van Dyck, and he was familiar with the Specimen of Schipper's widow, on which he had made several notes. He was not, therefore, led astray by the incorrect description that the types shown in the Specimen were all cut by Van Dyck. I may add further that in the Sale Catalogue of the foundry of Voskens and Clerk, successors of Dirk Voskens, of 1780, no name of the punch-cutter is appended to the Bourgeois and Brevier Greeks, whereas in the few cases where Van Dyck had supplied the material the fact is expressly mentioned.

Since I now claim that the description above the Specimen of Elzevier's widow does not exactly correspond with the truth, it appears to me desirable to examine this point more closely. Little is known of Van Dyck and his work. What we know at present is that he was a punch-cutter, type-founder and goldsmith in Amsterdam in the seventeenth century. Where his foundry was situated is not exactly known. Yet all sources to enable us to draw up a rough list of the stock of his foundry are not wanting. Our knowledge of the career of this Amsterdam artist is derived from some very rare type Specimens published after his death, and a few notes made by students at a later time. The first Specimen known to me in which the name of Van Dyck is preserved is that of Daniël Elzevier's widow, discovered by M. Willems in the archives



of the Plantin Museum at Antwerp. A second Specimen appears to have been published shortly after the sale in 1681 by the then proprietor. A copy in the Leyden library was described by Bigmore and Wyman.<sup>1</sup> The same man, Joseph Athias or his successor, together with the widow of J. J. Schipper, issued a second edition of this Specimen, of which a copy is in the archives of my firm; there is another copy in the Leyden University Library. Later proprietors of the foundry have on several occasions published very similar Specimen with changes in the title and omitting the phrase ascribing the types to Christoffel van Dyck.

We will now turn our attention to that Specimen which led M. Willems to assign to Van Dyck the origin of the types of the Elzevier press, and consider in what circumstances this Specimen was issued. The last Elzevier, Daniël, died in Amsterdam on the 13th October 1680. His widow, although aware of the precarious condition of her husband's business at the time of his death, decided to continue it, but the management soon proved to be beyond a woman's strength. For she had come into the possession of a publishing and printing house and also of a type-foundry, formerly owned by Christoffel van Dyck, which, as already stated, after the death of his only son, Abraham, had been bought by Daniël Elzevier in 1673. His wife, Anna van Beerninck, decided to sell the foundry, and as she expected to find willing purchasers among the successors of the famous Plantin, who were experienced type-founders and had had business relations with her husband, three months after his death she wrote to the widow of Balthasar Moretus a letter found by M. Willems in the Plantin Museum. This letter is as follows:

Madam,

Amsterdam, 3 January 1681.

I have decided to sell my foundry, as I am not in a position to manage the entire business. The stock consists of 27 sets of punches and 50 sets of matrices, by Christoffel van Dyck, the best master of his and our time, and therefore

1. There is also a copy in the British Museum.

the most famous founder who ever lived. I take the liberty of informing you and of sending the specimens and catalogue of the material, so that you may have the opportunity of examining the same and profiting thereby.

Truly yours, Madam,  
For the widow of Da. Elsevier.

The letter was accompanied by a Specimen of 38 different types, two sizes of notes for Psalms and 12 sizes of ornaments.<sup>1</sup> I repeat the title here: 'Proeven van Letteren, die gesneden zijn door Wylen Christoffel van Dyck, soo als de selve verkocht sullen werden ten huysse van de Weduwe Wylen Daniël Elsevier, op 't Water, bij de Papenbrugh, in den Olmboom, op Woensdagh, den 5 Martij, 1681.'

If the letter is read carefully, it will be seen that the foundry was created by Christoffel van Dyck, but this does not imply that all the types in the foundry were cut by him. On the contrary, since there were only 27 series of punches to 50 series of matrices, it is clear that the 23 extra ones were acquired by the purchase of matrices from other foundries. And this is quite natural. For since in earlier days type-foundries were much less numerous than in our day, so a foundry had to be provided with all manner of types in order to make a success of the trade. It was impossible for one man to find the time and opportunity to cut all these types, apart altogether from the fact that Van Dyck was chiefly a goldsmith by profession. If Van Dyck started his foundry with the minimum number of types, he was compelled to extend his business and could not avoid calling in help from outside. It will perhaps be granted that this letter of Anna van Beerninck does not mean what M. Willems claims, but that is incontestably what the type Specimen says. 'Certainly', I reply, 'but that was to be expected from a widow in her difficult position; she cannot be called to account for all the words she used on this occasion. Granted that she knew

1. The Specimen is reproduced in Willems and also in Updike, pl. 207 (reduced).

the origin of the punches and matrices, it is easily explicable that she should exaggerate the merits of her foundry.' Further, she certainly did not take into account the difference between supplying matrices and striking them, and, as she knew that her foundry in the main descended from Van Dyck, for a woman who had been at the head of the business for but a few months, it was only a small step to regard the punch-cutter and type-founder as the creator of all the material . . .

The letter of the widow of Daniël Elzevier to the widow Moretus had not the desired result; the 'famous foundry' did not pass into the hands of the Antwerp firm, but was bought by the Jewish printer-publisher, Joseph Athias. Besides the bourgeois Hebrew mentioned above, Athias possessed several matrices from which types were shown in his new Specimen. This sheet was printed in the same form as that used by Elzevier's widow, and one can readily understand that Athias should leave the title unchanged except in so far as it had to be altered because of a change in the purpose and the address.

The phrase declaring that the types were cut by Christoffel van Dyck still appeared in the title, although the new proprietor knew that not everything in his Specimen came from the Amsterdam punch-cutter. His advertisement in the *Haarlemsche Courant* of the 15th July 1683, leaves no doubt on this point. We read there: 'De beroemde lettergieterij van zalgr. Christoffel van Dyck, die verkocht is by d'Erfgenamen van wylen D. Elsevier, en verscheyde andere matryzen, soo van Griek als Romeyn, van denselven byeen vergadert, is weder opgerecht t'Amsterdam,' etc. 'The famous foundry of the late Christoffel van Dyck, which was sold by the heirs of D. Elzevier, along with various other matrices, both Greek and Roman, acquired by him, is again established at Amsterdam.' It is not clear to whom the pronoun 'denselven' refers, but whether to Van Dyck or to Daniël Elzevier, the meaning is certain, that the punches from which the 'verscheyde andere matryzen' were struck did not come from Van Dyck. Which these matrices are, we can, with the documents at our disposal, specify. We know from the widow's letter that she had 27 series of punches and 50 series of matrices. The Specimen discovered by M. Willems, belonging to the letter, shows only 40 sizes, and so does not

display the whole material. Curiously enough, the successors of Daniël Elzevier, whenever they issued a Specimen, showed the same types again, with a few exceptions. When the stock of the last proprietors, Jan Roman en Co., was in 1767 divided between the brothers Ploos van Amstel and Johannes Enschedé, a list of the divided material was drawn up, which enables me to specify to which of the 40 types the 27 series of punches belonged.

These types we can regard as coming from Van Dyck, and we may rest assured that that was not the case with the others, because a type-founder-punch-cutter is always careful to preserve his punches, since at that time no matrices could be produced without punches.

Of the 13 remaining types I have failed to discover the origin of six. Two sizes of capitals belong to the roman types, one Brevier italic appears twice, and four types I find again in the Luther Specimen. The other types, not shown in the Specimen, I think I have also discovered. Among the old matrices of the fifteenth and sixteenth centuries still in the possession of my firm, there are eight which certainly came from the foundry of Jan Roman en Co., the last successors of Daniël Elzevier. These eight sets, once in the possession of Hillebrandt Jacobsz. van Wouws, were sold by public auction at the Hague on the 26th March 1670. Who bought them is not known to me from any documents, but the fact that they were found among the material of Daniël Elzevier's foundry leads me to suspect that he was the purchaser. It is easy to understand why these types do not appear in the Specimen. The type was old-fashioned and had little value; it was a mere chance that Elzevier had acquired it. It was part of a stock of type and other printers' material.

Finally, Daniël Elzevier had also in his foundry matrices of a Brevier Greek, a type which also appears in the Specimen of the Frankfort foundry. I can give no reason why his widow should not have shown this type. Presumably, the omission was an oversight, for there are several indications that she had the matrices. In the first place, the type is shown in the Specimen of Joseph Athias, successor of Daniël Elzevier's widow, where there is special mention of a 'brevier Griex, als andere Letteren, de minste door C. van Dyck gesneden, als ook by Daniël vergadert'—'brevier Greek and other types, the smallest sizes



SERENISS. POTENTISSIMÆQUE

PRINCIPI

AC DOMINÆ

D. CHRISTINÆ,

D. G. Sueonum, Gothorum  
atque Vandalorum

REGINÆ.

*Serenissima & Potentissima Regina;  
Domina Clementissima,*

**N**ON refrigerandæ sunt  
Musæ, si in thalamum  
tuum, quo populorum  
fata disponuntur, offi-  
ciosæ quidem & ore probo, hila-  
ro tamen, animoque fiduciæ ple-  
no

\* 2

no

L. Annaei Senecæ Philisophi Opera omnia 1659. Dedication to Christina of Sweden, that remarkable Queen who surrounded herself with men like Descartes, Grotius, Heinsius etc. She died in Rome. Her library is part of the Vatican Library

HISTORIE  
Ofte  
Jaerlijck Verhael

Van de  
Verrichtinghen der Geoctroyeerde  
West-Indische Compagnie,

Zedert haer Begin / tot het eynde van t jaer  
sestchien-hondert ses-en-dertich;

Begrepen in Derthien Boecken,  
Ende met verscheyden koperen Platen verciert;

Beschreven door

IOANNES DE LAET

Betwint-hebber der selver Compagnie.



TOT LEYDEN.

By Bonaventuer ende Abraham Elsevier, ANNO 1644.

*Met Privilegie.*

One of Bonaventura's and Abraham's most important productions. Though the typography is rather poor, some of the copper engravings are fine and the *Non Solus* device on the title-page is a splendid woodcut, probably by an artist of Antwerp



248 OBSERVATIONVM  
*Monstrum biceps.*

Tab. xxi.



MEDICARVM LIB. III. 249

CAPVT XXXVII.

*Partus monstri bicipitis.*

Inter partus vitia, sicuti grave, infans in  
pedes conversus: *dyopimus* vocant Graeci  
sic gravissimum, eosdem pedes esse, vel plu-  
res duobus; vel situ dispares. Quam defor-  
mitatis speciem obtulit nobis aliquandò,  
sutoris uxor. Quae paritura Biceps mon-  
strum; enixa fuit primum duos pedes: sed  
tertius, praeter omnem naturae legem, nati-  
bus innatus, iniecit tantum more partitionis  
ut necesse habuerit, praeter obstetrices, im-  
plorare opem chirurgicam: quod, unco fer-  
reo, extraheretur e vulvâ, renitens hocce  
monstrum.

Errat autem id (uti etiam proponit schema  
aeri incisum) biceps: cum. tribus brachiis;  
eodém pedibus; quatuor manibus; & dua-  
bus papillis, natibus utrimque impositis.  
Deforme profectò spectaculum. Attamen  
obstetricibus insigne documentum. Opitu-  
landum cuicunque partui. Et deficiente ma-  
nus auxilio; confugiendum maturè ad un-  
cum ferreum: seu sacram anchoram; & ul-  
timum, difficilis partus, remedium. Velut  
praeter Hippocratem, planius liquet, ex lati-  
no ipsius Genio, Cornelio Cello, lib. vi i.  
cap. xxxi.

Q

CAP.

- a. Historie ofte Iaelijck Verhael. Joannes de Laet, 1644. One of the many maps, correct but not well balanced with the heavy cartouche.
- b. Nicolai Tulpii 1641. A page from the *Observationes Medicae* with an illustration (copper engraving). One of the very fine productions of the Elseviers



The interesting engraved title of *Architectura Militaris Moderna*, a very successful book  
 reprinted many times and pirated by other printers. Translations in French and German  
 published by Elsevier



[b] Altitudines omnium conclavium quæ oblonga fuerint, sic habere debent rationem, uti longitudinis & latitudinis mensura componatur, & ex ea summa dimidium sumatur, & quantum fuerit, tantum altitudini detur. Sin autem [c] exedrae aut [d] æci quadrati fuerint, latitudinis dimidia addita, altitudines educantur. Pinacothecæ, uti exedrae, amplis magnitudinibus sunt constituenda; æci Corinthii, tetrastylique, quique Ægyptii vocantur, latitudinis & longitudinis, uti supra tricliniorum symmetria scripta sunt, ita habeant rationem: sed propter columnarum interpositiones, spatiores constituantur. Inter Corinthios autem, & Ægyptios, hoc erit discrimen. Corinthii simplices habent columnas, aut in podio positas, aut in imo. Supraque habent epistylia, coronas, aut ex intestino opere, aut albario. Præterea supra coronas curva lacu-



plebeia voce appellamus, à saltando, ut cum Baptista Alberto putamus, quod in eis nuptiarum & conviviorum alacritas celebratur, aut à salutatione, quod ibi dominum officii causa à clientibus & saluatorum turba expectari moris sit. Cf. Salus in Solin. p. 1214. *Asarion* æcen Pergamini qui hoc genere stratus fuit. Plinius ita dicit in variis coloribus. Aliæ tamen in illius tecti pavimento figuræ pictæ inerant, ut statim idem scribit: *miranda columba bibens ex aquam umbra capitis insusitant; appricantur aliæ in cantuari labro. Ita veteres libris, plantæ alii referunt e suis.* Verum de his alibi. Certe quidam hic obiter Statius de his asarotis in Tiburtino blazli:

Gaudet humus, superatque vocis Asarota figuræ  
ita ibi legendum, non ut est vulgo: Substantque vocis Asarota figuræ.

narra

M. Vitruvii Pollionis. De Architectura Libri Decem. Amstelodami. L. Elsevirium 1649.  
A splendid book with fine woodcuts. Printed in Mediaen sive Cicero Romanum. Compare with Fig. 4

ANTIQVÆ  
M V S I C Æ  
A V C T O R E S  
S E P T E M.

GRÆCE ET LATINE.

M A R C V S M E I B O M I V S

Restituit ac Notis explicavit.

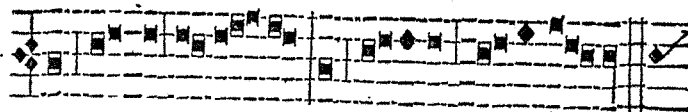
V O L V M E N I.



AMSTELODAMI,  
Apud Ludovicum Elzevirium,  
c15 15c lxx.

A beautiful specimen of the best work of the Amsterdam Officina. Fine typography and careful blending of the various type faces in this title-page

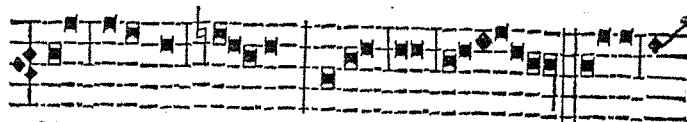
CANTICVM  
SS. AMBROSII  
ET  
AVGVSTINI.



Te Deum lau da mus: te Do minum confi te mur.

— ∇ Ω Ω ∇ Ω ∇ T ∇ Ω — ∇ Ω Ω Ω ∇ Ω ∇ T Ω ∇ ∇  
E H P P P H P 2 2 P E H P P P H P 2 2 P H H

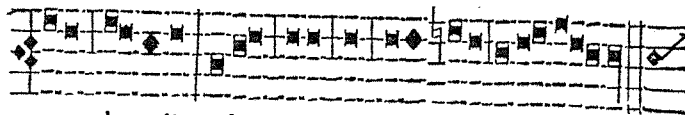
Te De um lau da mus: te Do minum con fi te mur.



Te æternum Pa trem o mnis terra vene ra tur. Ti bi

∇ T T ∇ Ω Φ Ω ∇ Ω — ∇ Ω Ω Ω ∇ Ω ∇ T Ω ∇ ∇ ∇ T T  
H 2 2 P F P H P E H P P P H P 2 2 P H H H 2 2

Te æ ternum Pa trem o mnis terra ve ne ra tur. Ti bi



omnes Angeli: ti bi cœli, & uni ver sœ po te sta tes.

∇ Ω ∇ Ω ∇ Ω — ∇ Ω Ω Ω Ω Ω Φ Ω ∇ Ω ∇ T Ω ∇ ∇  
2 P 2 P H P E H P P P P P F P H P 2 2 P H H

omnes An geli: ti bi cœli & uni ver sœ po te sta tes.

\*\*\*\*\*

Tibi

Musicae 1652. A very difficult problem intelligently solved. Though the unevenness of the poorly fitting music type makes the page perhaps more charming than it would have been with a better justified type



WILHELMUS REX. et MARIA REGINA  
 OP DE AFBEELDINGEN VAN  
**WILLEM EN MARIA,**  
 Koning en Koninginne van Groot-Brittanniën, &c.

William and Mary. Coronation 1689



ILLUSTRISSIMO ET EXCELLENTISSIMO  
VIRO

CAROLO SANCTA-MAURÆO  
DUCI MONTOSERIO,

REGI CHRISTIANISSIMO A CONSILIIS,  
UTRIUSQUE ORDINIS REGII  
TORQUATO EQUITI,

NORMANIÆ, ENGOLISMÆ, SANTONIÆ  
PROVINCIIIS PRÆFECTO,

JOHANNES GEORGIUS GRÆVIUS  
D. D.

**M**agna & infinita quædam, Illustrissime Montoseri, studiorum, quibus varie ducuntur homines, est discrepantia: nec quicquam facile reperiās, quod alii non mirentur, alii contemnant. Si quid tamen est, quod sine exceptione mortalium omne genus expetit, id est amari. Nemo sibi unquam tam iratus fuit, ut si alterutrius optionem haberet, maluerit odio esse quam amorī. Ii ipsi, quos intemperantia libidinum, aut im-  
\* 2                      poten-

Dedication of Hesiodi Ascræi with badly spaced capitals and ill-fitting initial in the otherwise well designed book



LUDOVICI WOLZOGEN  
**O R A T I O**  
F U N E B R I S  
I N D E C E S S U M  
ILLUSTRIS ET AMPLISSIMI VIRI  
**NICOLAI TULPII**

*Consulis , dum viveret , Amstelodamensis ,  
Athenæi Curatoris :*

Habita Amstelodami in Choro Templi Novi cum dedicaretur  
A. D. XI. Kal. Novemb. clō lōc EXXIV.

*Accedunt*

P E T R I F R A N C I I

*Ejusdem argumenti.*

E L E G I A E D U A E.



A M S T E L O D A M I ,

Apud DANIELEM ELSEVIRIUM.

clō lōc LXXIV.

It is difficult to have an opinion on whether the sombre and heavy typography is intentional or not, but if the title-page of this book is compared with the Meibomius *Antiqua Musica* title-page the difference is a striking one. Even the printers device is drooping on the *Oratio* title



The Anatomy Lesson by Rembrandt. Professor Nicolas Tulp, famous surgeon and Burgomaster of Amsterdam, dissecting the corpse of a criminal



being cut by C. van Dyck, also acquired by Daniël Elzevier.' No book printed by Athias in the Brevier Greek is known, and we may suppose that he had not bought the cast type. In the second place, several books printed by Daniël Elzevier in this Greek are known to us, and I will refer shortly to two of them. Greek New Testaments in 24mo appeared from his press in 1670 and 1678—Willems 1413 and 1558—printed in Brevier. They resemble one another so closely that M. Willems adds in his note to the last edition: 'quatrième édition de ce format, reproduisant ligne par ligne la précédante de 1670'. The difference between the two books, apart from variations in the use of ligatures, is of great importance for our purpose.

After we have established that the types of the two editions are alike, on a closer examination we find a notable difference in the position of the accents on the lower-case letters. From this we infer that the type of the edition of 1678 was only newly cast but cast from different matrices from that of the edition of 1670, although derived from the same punches. And since the matrices still in the possession of my firm correspond with the type of 1678, it follows that Daniël Elzevier obtained the type for his first edition from Frankfort, but afterwards procured the matrices from which he himself cast the type for his later edition.

If now we add the eight old types and the Brevier Greek to those shown in the Specimen, we find, as the complete list of the stock, 27 series of punches and 49 types, so that the remark of the widow Elzevier is fully explained.

A comparison of the Specimen of Athias with that of the widow Elzevier shows us that in the older Specimen there are, in addition, four series of twoline capitals and a Brevier italic, whilst the new Specimen is increased by a Canon, Cicero and Brevier Greek which we have described, a small Cicero roman and italic, a large Bourgeois roman, the Bourgeois Hebrew already mentioned, a Brevier italic to which the name Granjon is added and which probably, therefore, descended from that French punch-cutter, a Joly roman and italic, an English Nonpareil roman and italic—the name points to a non-Dutch origin—a Pearl italic and a Pearl roman and italic, cast on a Robin (4-point) body.

After the fairly complete examination of the Specimens of the widow Elze-

vier and her successors, I return to the consideration of Johannes Elzevier's press. I shall examine his roman and italic types, which in the Specimen follow immediately after the Greeks. Now that I had become aware of the probable relations of Elzevier and the Luther foundry and had established the complete identity of the Greek types of the two houses, I hoped to be able to trace there also the origin of the romans and italics. Although I have not succeeded in every particular, yet the result has been very surprising. It chanced that I was in the possession of a good Specimen of the Luther foundry which, although it bore the date 1718, clearly showed impressions of letters which from their design were at least of the first half of the seventeenth century. Thus I had a sound basis for my inquiry, and I found that no less than 18 of the 25 types in Elzevier's press were supplied by the Luther foundry.

So I wrote in 1896. But a remarkable Specimen has been recently discovered which strikingly confirms the earlier conclusion. This Specimen, described by Herr Mori<sup>1</sup> also, I must here consider in detail. It is dated 1592 and has the title: 'Specimen Characterum seu typorum probatissimorum incondite quidem, sed secundum suas tamen differentias propositum tam ipsis librorum autoribus, quam typographis apprime utile et accommodatum.'

There follow a Canon roman without italic, a Petit Canon also without italic, a Paragon roman with italic and Greek, a Gros Text roman and italic, a St. Augustin roman with italic and Greek, a Cicero roman, italic and Greek<sup>2</sup>, a Garmond roman, italic and Greek. These romans, according to the Specimen, were all cut by Garamont, and the italics and Greeks by Robert Granjon. There follows a Galliard roman and Petit Text italic Granjon with a Greek, and finally a Nonpareil roman and italic to which no engraver's name is added. The whole

1. Herr Gustav Mori first referred to this famous Specimen of 1592 in an article in the Archiv für Buchgewerbe, 1907. This was reprinted in the same Specimen in which Charles Enschedé's article appeared. In 1924 Mori published a facsimile with a further account—Eine Frankfurter Schriftprobe von 1592. The Specimen, and also the same foundry's Specimen of 1622, is reproduced in Berry and Johnson's Catalogue of Specimens of Printing Types, 1935. pl. A and B.

2. Enschedé does not mention the single line of the 'Littera currens Ciceronianum artifice Roberto Granione', an interesting italic used by Plantin from 1566. This is one of the Fell types. A Specimen was shown in an article by Mr Stanley Morison, which appeared in The Times of 3 November 1930.

Specimen is decorated with two ornaments in various combinations. At the foot we read the following text set in Fraktur—our No. 1520:

‘Prob vnd Abtruck Der Fürnemsten vnd allerschönsten Schrifften so jemals an tag kommen, mit grosser mühe vnd kosten, anfangs durch Weiland Christian Egenolff’s ersten Buchtruckers in Frankfurt selbsten, vnd dann seine witib. Nachmals aber durch deren selben Erben, als nemlich Jacob Sabon vnd Conrad Berner mit allem fleiss zusammen gebracht, vnd zu beförderung aller deren so sich der federen gebrauchen, fürnemlich aber zu besonderen vorthail den Autoribus der Exemplarien publicirt, darinnen sie sich zuersehen, mit was Schrifften ihre werck mögen verfertiget werden, so wol auch allen vnd jeden Schriftgiessern, vnd Buchdruckern nützlich, nachzusehen was in eines jeden Truckerey vnnd bereitschafft dienstlich sein möge. Nach dem aber die Teutschen vnd Hebraischen schrifften nicht sonderlich hoch geachtet, als sindt die selbige wie dann auch etliche andere Latinische nicht hieher gesetzt, ob wol auch die besten vnder der selbigen In Copia verhanden. Vnd man findet allerhand Abschläge Teutsch Latinisch Griechisch vnd Hebraisch zu vberlassen vnd zu verkauffen, zugiesen aber sind die samptlich verhanden. Verfertiget durch Conrad Berner Anno 1592.’

From this Specimen we learn that the foundry sold matrices of its types and possessed several types not shown in the Specimen, and, what is particularly important, that the Greek types which the Luther Foundry had, according to the Specimen of 1670, and which were used in Holland by the Elzeviers, the Blaeus and other printers, and later by Voskens, Schipper and Enschedé, were cut, not by Jacob Sabon, but by the French punch-cutter, Robert Granjon, with the exception of the Tertia Greek. This type does not appear in Conrad Berner’s Specimen. Possibly it dates from later and then certainly from the beginning of the seventeenth century.

Now let us consider the little Specimen of Johannes Elzevier and compare the romans and italics shown with those in Conrad Berner’s Specimen. Because of the fundamental importance of the matter, I shall take Elzevier’s types one by one. We find then:

1. Parisienses Romani duplices (Fig. 2).

The origin of this type is unknown to me. I have not found it in any founder's Specimen. Then it is certainly not Van Dyck's. The designer appears to me to have been no great artist, because, though the punches and the casting are good, the set, face, breadth and height of the type leave much to be desired. Perhaps Johannes Elzevier would have been well advised not to include it in his Specimen.

2. Canon Romanus Major.

This type has no italic and agrees with the Garamond Canon in Berner's Specimen, where also there is no accompanying italic. The type is not shown in the Specimen of the widow of Daniël Elzevier.

3. Canon Romanus Minor.

4. Ciceroniani Romani duplices.

5. Ascendonica Romanum.

These three types I have not found. They are not in the Specimen of Elzevier's widow and thus cannot be ascribed to Van Dyck. They are similar in design and in my opinion not badly cut. They are presumably not from Erpenius, since the types of that size which appear in his books are of a different design. However, we must date them not later than the beginning of the seventeenth century, since the artist has not followed the method of later engravers of using counter-punches. This method was employed by Van Dyck, and it is only with that method that one can attain the evenness and sharpness of cut which is so pleasing to the eye, and which has raised punch-cutting to so high a level.<sup>1</sup> We name these types together because they appear to have been cut by one and the same engraver, and because also they have no italics.<sup>2</sup> The Ascendonica romanum has no italic at all.

1. This remark about counter-punches is surprising. They are not used to-day in cutting punches by hand.

2. In the Sale Catalogue of 1713 there appears here a Specimen of the italic cut by Jean Jannon, of which the punches were acquired by the Imprimerie Royale. The series of types were known as the 'Caractères de l'Université' and were always thought to have been cut by Garamont, until Mrs. Beatrice Warde discovered the Jannon Specimen of 1621. See her reproduction of the Specimen, 1927. Possibly the Elzeviers obtained the type from Pierre Cot of Paris, who had acquired part of Jannon's material and may have had strikes of this italic.

6. With the Ciceroniani romani duplices we find a condensed and thin italic of which one can say that it is a contrast to the roman on the same body and was probably from a different foundry.<sup>1</sup>

7. Finally, we find with the Canon romanus minor an italic which is certainly Van Dyck's. For this type agrees with the small Canon italic in the Specimen of the widow Elzevier, and in particular a comparison with the impression in the Sale Catalogue of 1713 convinces me of the identity. The long s has changed with the course of time, exactly as with the widow Elzevier. According to the list of the division of the foundry of Jan Roman en Co., successor of Joseph Athias, between the brothers Ploos van Amstel and Enschedé, there were both matrices and punches for this italic, so that from this fact we can conclude with certainty that Van Dyck had cut the punches.

8. Paragon Romanum (Fig. 3).

9. Paragon Italicum.

These two types we find in Conrad Berner's Specimen under the names Romanum paragon de Garamont and Cursif paragon de Granjon. I found the italic but not the roman in the Specimen of Daniel Elzevier's widow. I imagine that the Amsterdam Elzeviers for some special reason were anxious to have matrices of this italic and therefore applied to the Luther foundry. One can state with conviction that the opposite course was not followed, that Van Dyck did not cut the italic and supply the German foundry with matrices. Berner's Specimen shows clearly that the type was Granjon's. In any case what happened is natural. Van Dyck possessed no Paragon roman, and one can hardly suppose that he would cut punches of an italic alone, and one which in design agreed with the italics of the Luther foundry. Further, we find that Van Dyck's successors had a Paragon roman cut, and that this type was printed in the Specimen along with the italic, although it was too large for it. Thus Enschedé came into the possession of a roman and italic on a Paragon body, but with the punches of the roman only, one further reason for my claim that

1. This condensed italic is referred to by Mr. Updike (II. 19.), who calls it a new note in italic, and mentions an Elzevier book of 1631 in which it was used. It was also in common use in England in the later years of the seventeenth century. (Cf. Johnson's Type Designs, Fig. 49.)

Van Dyck had not cut this italic, even though a careful examination of the type shows that some letters had been altered.

10. Text sive Bibel Romanum.

11. Text sive Bibel Italicum.

These two types agree exactly with the Romain gros texte de Garamond, and the Cursiff gros texte de Granjon, in Berner's Specimen. They are not in the widow Elzevier's Specimen. The Text roman and italic of the Amsterdam founder closely resemble the two types of his German colleagues, but still there are characteristic differences. Since Enschedé acquired the punches, I regard it as established that these last types were cut by Van Dyck.

12. Augustin Romanum.

13. Augustin Italicum.

This roman I find in no Specimen, though the italic agrees with the Cursiff St. Augustin de Granjon. The large capitals of this italic are much too small<sup>1</sup>, and if we compare the corresponding size in the Sale Catalogue of 1713, we find that it has given place to another italic agreeing with the Augustyn italic No. 1 of the widow Elzevier; this type, judging from the punches later in the possession of Enschedé, was cut by Van Dyck. The roman also was not in the Sale Catalogue of 1713. We find there an Augustyn roman the same as the Augustyn roman No. 1 of the widow Elzevier, also by Van Dyck, since the punches were found again by Enschedé. The widow Elzevier had two series of Augustyn roman and italic, and, in addition, a small Augustyn roman and italic, the last italic being the same as that belonging to the second Augustyn roman. The italic is remarkable for the close resemblance of the capitals with those of the Luther foundry; yet on closer examination we perceive differences in the type itself. We notice that the large capitals are too small<sup>2</sup>, although Van Dyck has tried to correct this fault by engraving a new lower-case. When Ploos van Amstel acquired these types, he found only the italic punches. Per-

1. Enschedé appears to have overlooked the fact that in many sixteenth-century founts, especially italics, small capitals were preferred. The seventeenth-century founders cut new large capitals, to suit their taste.

2. In the nineteenth-century capitals were made to the height as the ascenders (S.L.H.).

haps one may infer that Van Dyck procured matrices of this Luther type, and as he was not satisfied with it on closer examination, altered it.

14. Mediaen sive Cicero Romanum (Fig. 4).

15. Mediaen sive Cicero Italicum.

This roman and italic are not in Berner's Specimen, but I find them in a later Specimen of the Luther foundry under the names Cicero roman No. 16 and Cicero italic No. 9<sup>1</sup>. The large capitals of Elzevier's italic are again too small, but here this is clearly due to carelessness on the part of the foundry which supplied the type, since better fitting capitals appear in the Luther Specimen.

We suspect that the foundry, by a mistake, cast the capitals which belong to the Brevier italic No. 11. Van Dyck did not possess these types. It is remarkable that they are also wanting in the Sale Catalogue of 1713, where we find an entirely different small Cicero roman and italic. This small Cicero roman I have not found among Van Dyck's types, although he had the italic. Johannes Elzevier's little Specimen includes no Corpus type. The next smaller sizes are:

16. Garmond Romanum.

17. Garmond Italicum.

These are the Roman Garamond de Garamond and the Cursiff Garamond de Granjon of Berner's Specimen. The italic appears in the widow Elzevier's Specimen. From the accented sorts we can clearly recognize that this is a different casting from that used by Berner. No doubt Daniël Elzevier bought a set of the matrices to use as the italic for a roman cut by Van Dyck. This supposition is confirmed by the list of the division between Enschedé and Ploos van Amstel; the latter had matrices of both roman and italic, but punches of the roman only.

18. Bourgeois Romanum.

19. Bourgeois Italicum.

So far I can express an opinion about these types, they agree with the Bourgeois roman and italic of the widow Elzevier. The testing is extremely difficult on account of the poor impression. The text in Johannes Elzevier's Specimen

1. This italic, No. 9, is the Cicero currens of Granjon, and Enschedé has overlooked the fact that it is shown on the Berner's Specimen of 1592.

is so short, and in the Sale Catalogue the impression is from such used type that one can no longer clearly distinguish the actual design. If I am right, then we must agree that these are by Van Dyck, because Ploos van Amstel acquired the punches after the sale of the foundry of Jan Roman en Co. This view is confirmed by the catalogue of the sale of Voskens and Clerk's foundry, where their Bourgeois roman and italic corresponding with ours are described as cut by Van Dyck.

20. Brevier Romanum.

21. Brevier Italicum.

These appear in the later Luther Specimen as Petit and Colonel roman No. 25, and, if my judgment is correct, as Petit italic, No. 15, but with a difference in some long letters. Luther used the matrices to cast two types on a Petit and on a Colonel body, and we find in Elzevier's Specimen also two types:

22. Brevier Romanum minus.

23. Brevier Italicum minus.

In the roman the long letters have been altered, but the italic is exactly the same. These types are not in the Specimen of the widow Elzevier.

24. Peerle Romanum.

25. Peerle Italicum.

It is inevitable that the comparison of this very small type, printed on Dutch paper and from ill-kept type, should be extremely difficult. The pure outline of the punch is hardly recognizable. Still I am convinced that these two are identical with the Pearl roman No. 28 and the accompanying Nonpareil italic No. 16 of the Luther foundry. That this last italic was printed on a Nonpareil body is explained by the fact that Luther used the same italic with his Nonpareil roman and his Pearl roman, and gave only one Specimen of the italic. Elzevier appears not to have procured the Nonpareil roman. None of these appears in the Specimen of the widow Elzevier. What we find there and in the Specimen of her successors appear to have been cut by Van Dyck. Apart from the Petit Text italic of Granjon, a type which we now know to have come from the Luther foundry, and the English Nonpareil roman and italic, I find a Joly, Nonpareil, Pearl and Robin, romans and italics, which were engraved by Van



RECUEIL  
DE QUELQUES  
PIECES  
NOUVELLES  
ET GALANTES,  
Tant en Prose qu'en Vers ;  
*Dont les Titres se trouvant après la Préface.*  
PREMIERE PARTIE.



A COLOGNE,  
Chez PIERRE DU MARTEAU.  
M. DC. LXVII.



The third and best edition of this lovely book. Its success had nothing to do with typography, but was based on the excellence of the authors (Boileau, Molière, La Fontaine etc.)

LES  
OEUVRES

DE

M. FRANÇOIS RABELAIS,

Docteur en Medecine.

TOME II.



M D C L X I I I .

Again a famous book printed anonymously by Daniël Elsevier. Though this title-page, printed in red and black, is not very well balanced with its too heavy capitals in the date



LES FAITS ET DITS  
HEROÏQUES  
DU RON  
PANTAGRUEL.  
LIVRE IV.

*A tres-illustre Prince, & reverendissime  
mon Seigneur*

O D E T,

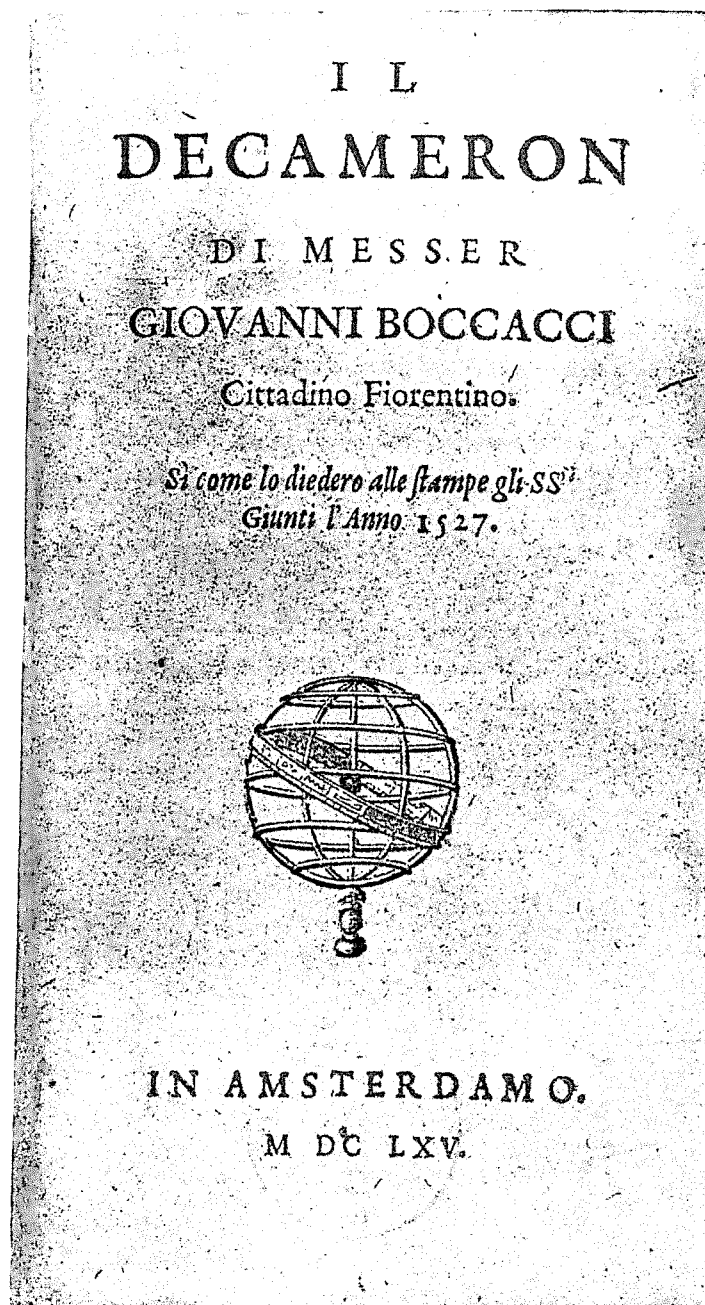
*Cardinal de Chastillon.*

**V** O U S estes deuëment averty, Prin-  
ce tres illustre, de quant grans per-  
sonnages j'ay esté, & suis journelle-  
ment stipulé, requis, & importu-  
né, pour la continuation des my-  
thologies Pantagrueliques: allegans que plu-  
sieurs gens languoureux, malades, ou autre-  
ment rascé, & desolez avoient à la lecture d'i-  
celles trompé leurs ennuis, temps joyeusement  
passé, & receu alegresse & consolation nouvel-  
le. Esquels je suis coustumier de respondre, que  
icell.s par esbat composant ne pretendois gloire  
ne louange aucune: seulement avois esgard &  
intention par escrit donner ce peu de soulage-  
ment que pouvois es ailligez & malades absens.  
ce que volontiers, quand besoing est, je fais

(X) 2

es

A fine dedication-page of Pantagruel by Rabelais. In the reproduction the woodcut head-piece and the initial are a little too heavy. Clever use of italic lower case



This famous book was probably considered harmful to the good name of a publisher who moved in high society, like Daniël Elsevier



## DEL DECAMERONE

D I

M. GIO. BOCCACCIO

GIORNATA SESTA.

*Finisce la quinta giornata del Decameron, incomincia la sesta, nella quale sotto il reggimento d'Elisa si ragiona di chi con alcuno leggiadro motto tentato si riscotesse, ò con pronta risposta, ò advedimento fuggi perdita, ò pericolo, ò scorno.*

**H**Aveva la luna essendo nel mezzo del cielo perduti i raggi suoi, & già per la nuova luce vegnente ogni parte del nostro mondo era chiara, quando la Reina levatasi, fatta la sua compagnia chiamare alquanto con lento passo dal bel poggio su per la rugiada spariandosi s'allontanarono, d'una & d'altra cosa varii ragionamenti tegnendo, & della più bellezza & della meno delle raccontate novelle disputando, & anchora de varii casi recitati in quelle rinovando le risa infino attanto, che già più alzandosi il sole, & cominciandosi à riscaldare, à tutti parue di dover verso casa tornare, perche volati i passi la sè ne vennero. Et quivi, essendo già le tavole messe, & ogni cosa d'herbuccie odorose & de be' fiori seminata, avanti che il caldo surgesse più, per comandamento della Reina si misero à mangiare. Et

S 3.

questo

This otherwise fine page is rather spoiled by the badly fitting initial, that is moreover upside down. Several times reprinted with a different introduction or preface

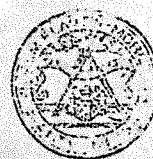
RE'PONSE  
AU  
LIVRE

*Intitulé*

LA CONDUITE DE  
LA FRANCE.

Depuis la Paix de

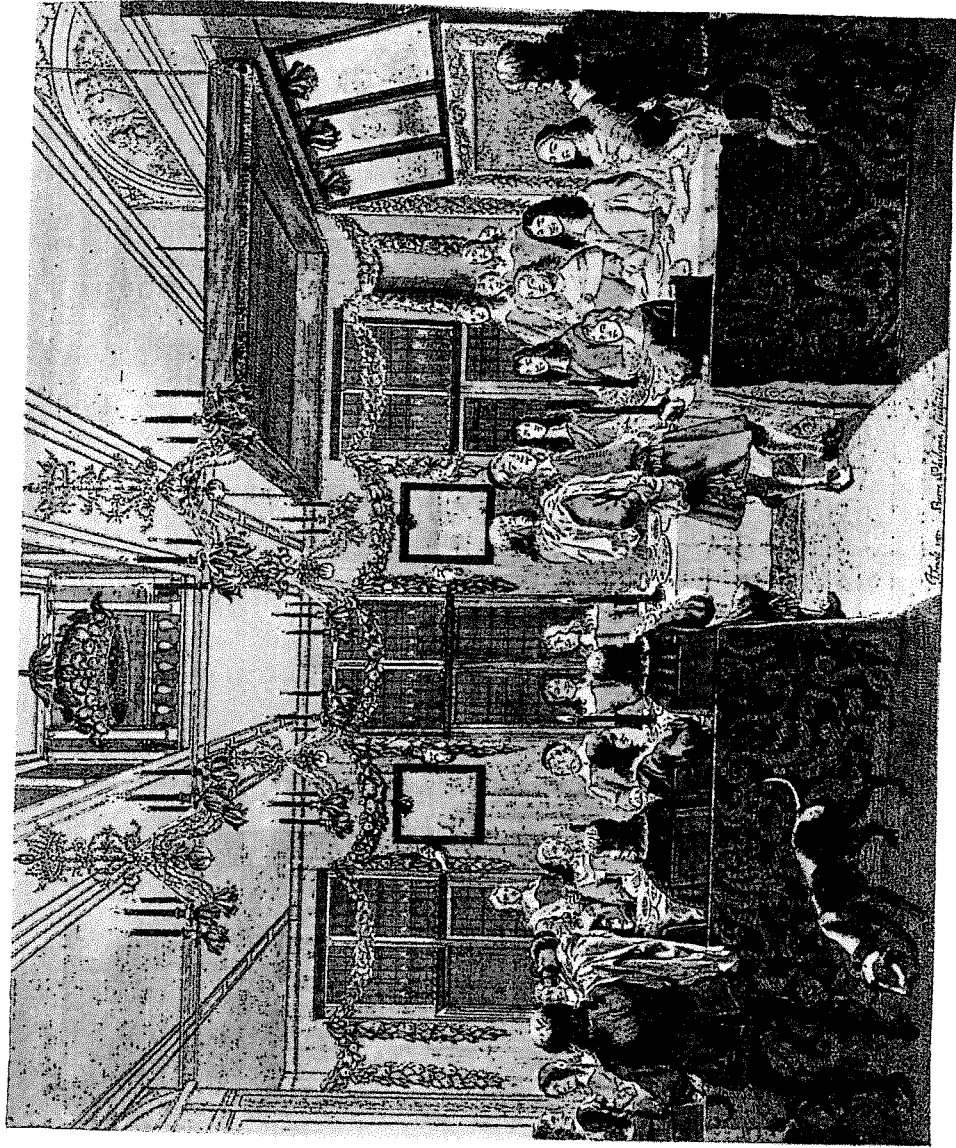
N I M E G U E.



A COLOGNE,

Chez PIERRE MARTEAU

An Elsevier printed with fictitious imprint, this one probably for political reasons



State dinner in the Mauritshuis, the Hague. King Charles II, Maria Stuart and the young Prince William.  
The later King William III of England. He is seen in the right foreground turning round in his chair

**B**ellum scribere infirmi, nostris temporibus non dissimulim: quod sociale haud immerito dixeris, unde Hispani Belgaeque, fœderisdem imperii populi, & bellum sepe in armis victores, inter se concurrunt, quanquam & civilis in spectum transiit, inuicem domipartibus, sui Principis & legem nominis, defendendi fœ pugnare armis, & quædam bella, quædam exemplum inanes, hec nuyum tam iniqua conuenient, raudu acriterque certant. Iacta multo ante hostilitatis fœmina uireris, Sc postquam auxit, uen & fraudes potentiorum, infirmorum desperationem, noua fœdera, & intus interius diffidia, exteras demeritis gratias infelicitur quædam. Quibus accersere iniquitatem in tempus oppidiorum & castrorum expugnationem, infest exercitus, nouumque & prælia, maris curus, longa obsecra, nullum belli genus fœ infirmi ducimur. Sed hæc palam vitrata est quæ immite res partium, & cuncta in uen uerteretur, fœ illis adspiciat, quæ

[illegible][illegible]

Ad Nobilissimū, praeclarissimū, virum  
D. ADRIANVM vander MYLE,  
Dominum in Bleken-grave, militum pe-  
destrium sub Illust. Auriaco ducem;  
Scilicet Vallemadū Gubernatorem,  
cum domum duceret  
Nobilissimam castissimamque virginem  
D. AGATHAM van RAEPHORSST,  
BRUXELLARUM.

**A**udio uxorem habere Te. hoc est,  
in Sapientia carita transisse. Sem-  
per enim ab istis differit, qui amant  
concordiam et Caritatem. Quod oculus  
facile velat; quique puerum effe  
dingunt ipse Hercules, robustiorum Amorem.  
Tanto non magis facile abutitur, quanto ad  
honestas nuptias aptius atque ardens; tanto  
effe ingenuiores, quanto hanc rem concupis-  
centius telicetur. Et tunc tu coniuge bonne vix  
vivimus. Tu autem, si quisquam te de-  
latis naturis, pecuniis, fortibus & secretis  
tuis pta indubitanter? Voveret matris, po-  
dest mihi proinde. aurum, curamur, invenim  
tenemus. Nam pauci ornati, domus dolores  
totum habemus. Conducat, medietur, ubi me  
laborabitur; & cum maxime uli blanditur.  
Eodem non tam apparet, quam tuam  
ad laudem ipsi habemus, ut in com-  
mune rotamus.



*Illustrissimo, Nobilissimoq; viro*  
P A V L O C H O A R T O  
B V Z A N V A L L I O,

*Christianissimi Regis apud potentissimos Ordines  
confederatarum Belgii prouinciarum*  
O R A T O R I

D A N I E L H E I N S I V S S. D.

**S**PLENDOR, vir Illustrissime, ve-  
ster, & dignitas, quanuis extra  
fortis plebeia aleam posita, ni-  
hilominus tamen ab inferiori-  
bus plerunque solatium aut voluptatem  
petit. Siue quia cum fortuna quotidie vo-  
bis negotium est, quæ fastidiosa in culmine  
rerum habitat: siue quia vt cibi dulcioris,  
ita dignitatis aliqua est satietas. Sicut enim  
iis qui e speculis excelsioribus diu oculos  
circumferunt, & aciem intendunt, vnde &  
reliquos ex alto despiciunt, & terram lon-  
ge infra se positam intuentur, facillime  
vertigo aliqua oboritur: ita vobis, nisi de-  
scendatis interdum, & cum fæce homi-  
num sitis, aut si quid infra eos est, quibus  
non cum hominibus, sed cum bubus, cum  
capris,

Theocriti, Moschi, Bionis quæ extant. Commelinus 1604. Compare this beautifully com-  
posed and balanced page with the dedication-page of Hesiodi Ascræi of 1667 by Daniël  
Elsevier

IVL. CÆS.  
SCALIGERI  
ADVERSUS  
DESID. ERASMVM

ORATIONES DVÆ,  
ELOQVENTIÆ ROMANÆ  
vindices :

VNA CVM EIVSDEM EPISTOLIS,  
*& opusculis aliquot nondum vulgaris.*

QVIBVS DE NOVO ETIAM ACCE-  
dunt PROBLEMATÀ GELLIANA, vt  
reperiri potuerunt.



TOLOSÆ TECTOSAGVM,  
Apud DOMINICVM BOSC, & PETRVM BOSC.  
M. DC. XXI.



This title-page shows that the high standards set by the printers of Lyon, Toulouse and Paris in the first half of the 16th century were lowered considerably in 1621



Csar Peter the Great worked for some time as shipwright in Holland

THOMÆ ERPENII  
GRAMMATICA ARABICA

CUM

FABULIS LOKMANI ETC.

ACCEDUNT

EXCERPTA ANTHOLOGIÆ

VETERUM ARABIÆ POETARUM

QUÆ INSCRIBITUR

HAMASA ABI TEMMAM

Ex MSS. BIBLIOTH. ACADEM. BATAVÆ

EDITA, CONVERSA

ET NOTIS ILLUSTRATA

AB

ALBERTO SCHULTENS.

P. R. Æ F A T I O

Imaginarium Linguam, Scriptionem, & Lineam Sanctam  
Judæorum confutat.

*Editio Secunda cum Indice locupletiore.*



LUGDUNI BATAVORUM  
Apud SAMUELEM ET JOANNEM LUCHTMANS  
Academia Typographos. MDCCLXVII.

Title-page for the famous Arabic Grammar, a book that was in use for 230 years. Reprints of this work were sold till the end of the nineteenth century



not need Van Dyck's art to support his reputation. As publishers and book-sellers his house maintained a standard which has never been surpassed.

Mr. Enschedé's reasoning seems so sound and free from mere conjecture, that we feel a wider public of bibliophiles than was reached by *Signature* will welcome his clear statement of fact. If, as Mr. Morison writes: 'typography may be defined as the art of rightly disposing printing material in accordance with specific purpose, of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text', the Elseviers have certainly done their share.

But, and this is no fault of theirs, a decline had begun just about the time Louis set up in business.

A book was not approached with the reverence that it had been a few decades before. The influence of the great Italian and French masters was on the wane. Books were bought by a different public, people eager to know, eager for information; not caring, most of the time, in what form the information reached them.

Apart from the revolutionary new discoveries printed for the scientists, and the religious books used at that time of moral upheaval to drive home new ideas, only a small proportion of the production of any press could be printed with the care and loving precision of bygone years. Even the so-called classics—books, it has been said, which everybody wants to know but nobody wants to read—had become an easy and cheap source for the bourgeois who wanted to quote and so to shine. Everybody had to know something of mythology. The most intimate gossip about the Greek and Roman gods was freely used in writing verse and in lampooning one's pet aversions. Most of the poetry and versifying of the time is more greek than double dutch to us. One can hardly read a pamphlet printed in the time of the Elseviers without having a reference book on the lesser known Roman and Greek gods in the other hand. Pride of ownership was displayed more often in the binding than in the printing, typographical splendor or illustrations.

The collector or connoisseur was no longer a Duke of Urbino who wanted no printed classics in his library because they were inferior to a written one; but

a man with some aspiration to culture who was more interested in natural history, the Cabinet de Curiosités, foreign travel, books on plants etc. The travels of the Dutch in Eastern countries no doubt stimulated this form of interest.

On such subjects, many publishers and printers created splendid books. Format, illustrations, title pages, had no affinity with the 'format elsevirien'. No Elsevier ever reaches the heights of the Blaeu's, nor did they attract a school of engravers as did Plantin.

From a typographical point of view the 'format elsevirien' might better have been called the 'format de Colines' after Simon de Colines or 'format Tory' after his friend Geoffrey Tory. They began, after the model of Aldus Manutius, to print small books. That their printing is so much better than Aldus' work is probably a matter of technicalities. So much for the 'Format elsevirien'. About the Elsevier types Mr. Enschedé's researches are conclusive insofar they prove that most of them were not by Van Dyck.

The types the Elseviers used were, like most types of the time, copied or derived from types cut by Garamont, Janson, Robert Granjon and others, who themselves copied Italian models. Garamont 'remodelled' the Italian Roman type in the French taste, whereas Granjon probably did the same for the Italic as this type derived from Arrighi, Palatino, Tagliente, etc.

In our time of art-historians and pigeonholers of information on art, there is a tendency to know too much. Works of art are looked at with suspicion rather than with sympathy. One group of these experts takes away almost every work ascribed to such and such a master, because it is not good enough for a master who created such and such a masterpiece, forgetting that no master makes nothing but masterpieces. On the other hand there is the adoration of the second rate, because it conforms with something that has style in another country. Part of the success of the Elseviers in their own time may well have been their *evenness* of production; the Dutch trait of doing the right thing without ostentation but without, either, ever falling into the slipshod: their genius for *seemliness*.

It is not to be wondered at, that at the time when typography was at its lowest

point, after the splendours of the Didots and Bodoni had been lost among the horrors against which William Morris rebelled, the adoration of the Elseviers was at its height. But we who sit back in our enlightenment; recognizing good from bad typography: we judge like connoisseurs of wine; we sip and give our verdict. Our judgment must be that typographically the Elseviers were no better nor worse than many of their contemporaries. Some of the lesser known publishers and printers did more in their smaller way to deserve a greater reputation. Plantin and Blaeu did better work, the Enschedé's managed to survive and leave their impression on present-day printing. But the Elseviers, in adverse circumstances, made their niche: they will for centuries to come, be a model of that perpetual desideratum of human society, the merging of keen economic instinct with sound and solid craftsmanship.

NON SOLUS



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